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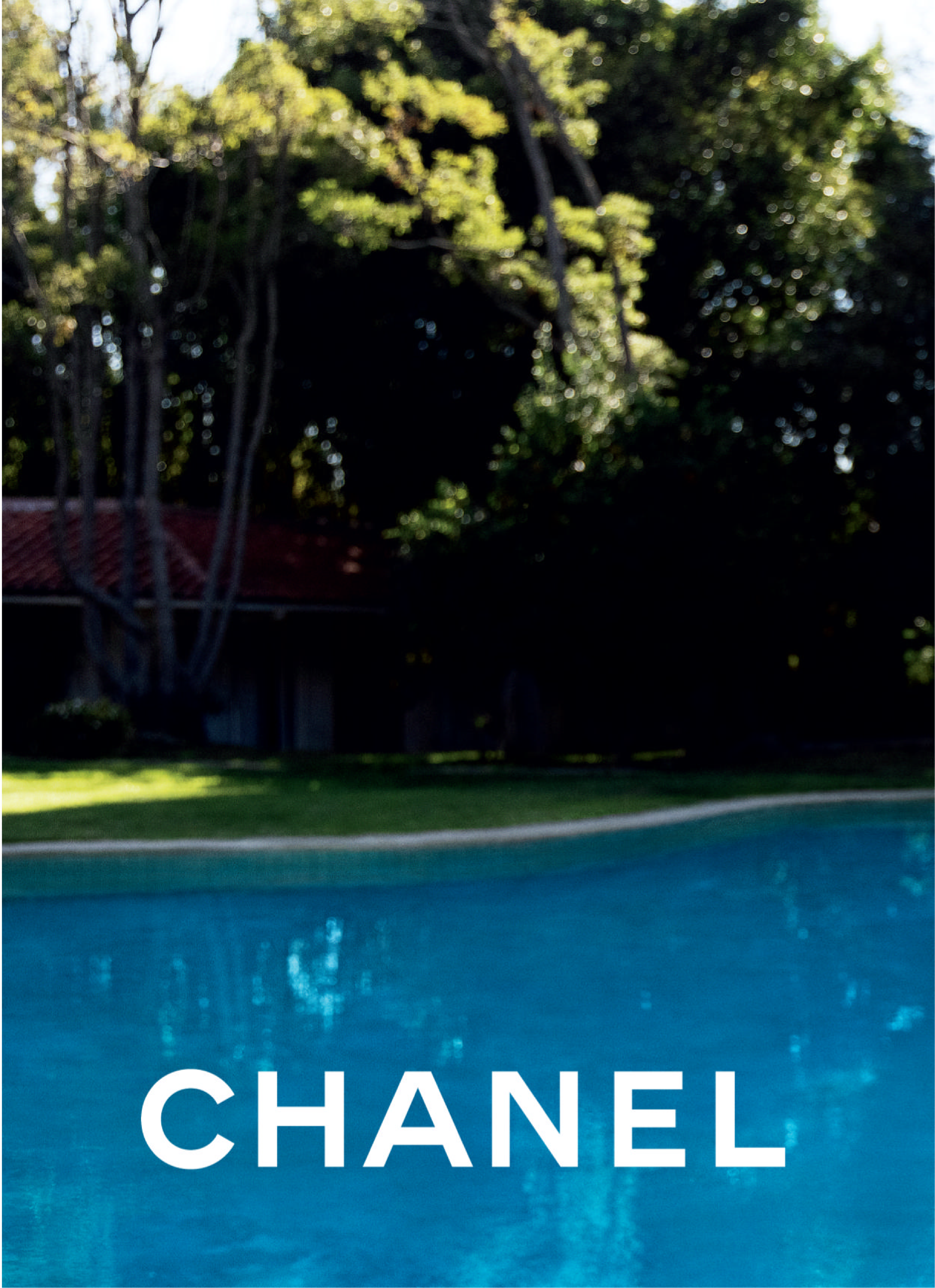
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Elle Fanning wears Erdem in 'Elle enchanted'

PHOTOGRAPH: ALEXI LUBOMIRSKI

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Emma Thynn wears Elie Saab in 'Lions, tigers and heirs'

PHOTOGRAPH: SIMON UPTON. ALL PRICES FROM A SELECTION. EMMA THYNN WEARS EMBROIDERED TULLE DRESS, ELIE SAAB. EARRINGS; NECKLACE; WATCH; RINGS, ALL CHOPARD

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For details of how to subscribe, turn to page 45

COVER LOOK Elle Fanning wears technical crinoline dress, from a selection; lamb-skin gloves, £1,900; metal and resin-pearl choker, £1,350, all Dior. Gold, diamond and mother-of-pearl necklace, £5,990, Dior Joaillerie. Fanning wears Paco Rabanne's fragrance Fame. Styled by Cathy Kasterine. Hair by Jenda Alcorn. Make-up by Erin Ayanian Monroe at Cloutier. Manicure by Jin Soon Choi at Home Agency. Photograph by Alexi Lubomirski

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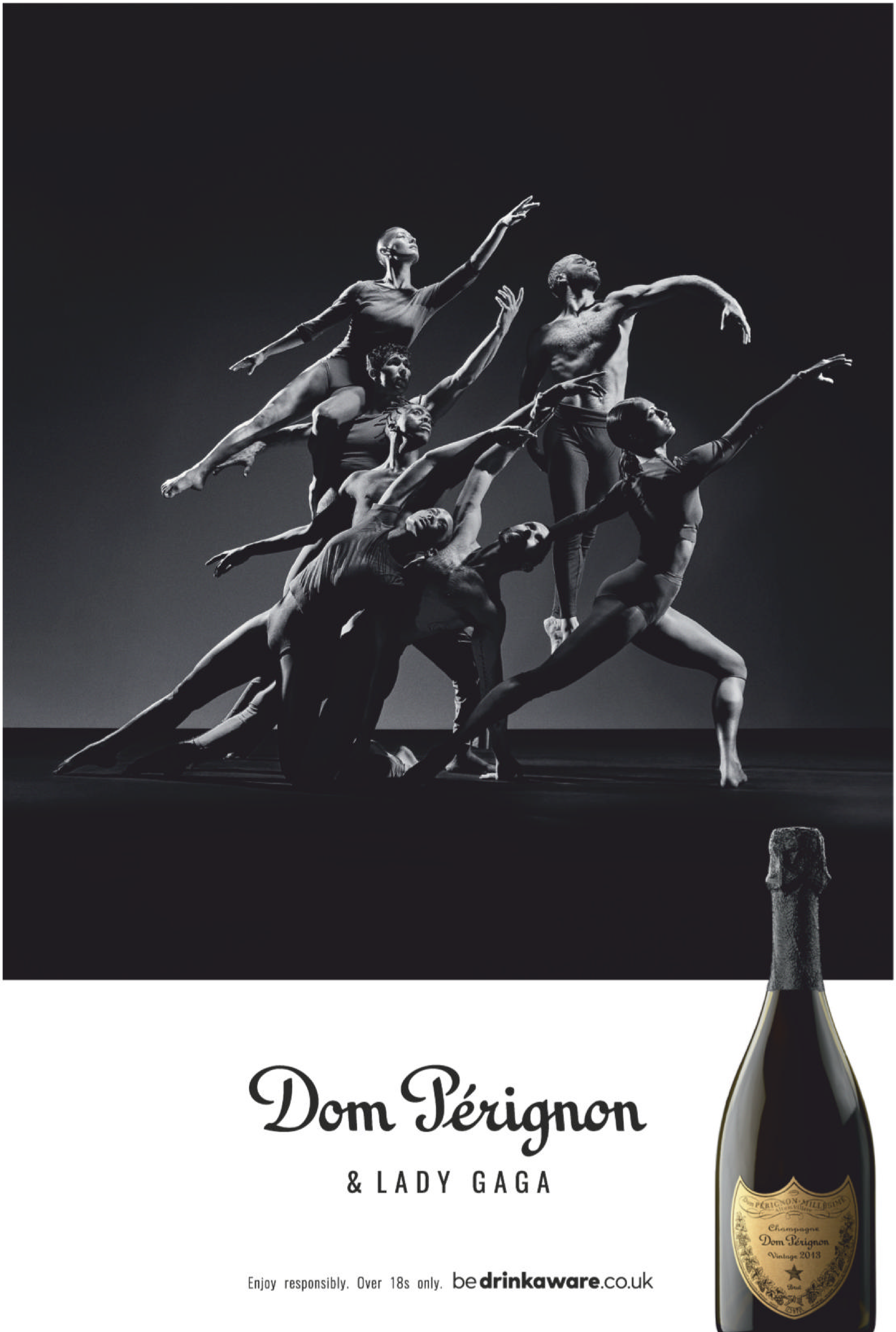
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Elle Fanning wears Prada, Chaumet and Dior Joaillerie in 'Elle enchanted' (page 88)

Tales of the unexpected

PHOTOGRAPHS: ALEXI LUBOMIRSKI

Once upon a time… can there be a more enticing way to start a sentence? Perhaps it's because we first encounter fairy tales as children, but there's something about their rhythm, their poetry and their themes that never ceases to enchant; and at times when the world seems both complex and unfair, their simple morality, in which good always triumphs over evil, can be especially soothing, even for the grown-ups.

As May has always seemed to me a particularly magical month, when the thorn-trees are cloaked in a froth of blossom and the morning dew is said to become an elixir of beauty, I wanted to give the whole issue a fairy-tale feel.

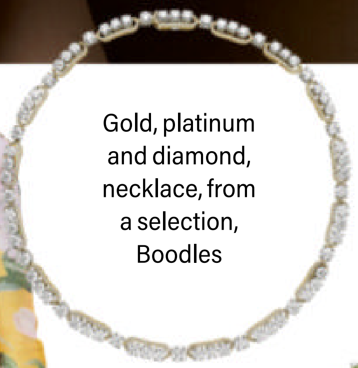
Starting, of course, with our cover shoot of Elle Fanning, the actress who, in *The Great*, brilliantly brings to life the much-maligned Empress Catherine II of Russia (page 88). Elle was photographed for us in a mysterious castle (who could have guessed it was in New York?) by Alexi Lubomirski, a real-life handsome prince-turned-photographer, whose keen eye and fabled charm

A Dior beauty look from 'Portraits of a lady' (page 150)

have won the trust of many a silver-screen queen, as can be seen on page 74.

Meanwhile, I was lucky enough to be whisked away to the vast palace of Longleat to meet the Marchioness of Bath and her menagerie, which includes two musical hippos and a pack of wolves that lurk in the woods. On our fashion pages, sprites dance around the maypole (page 128), while in a darker fantasy (page 104), a sorceress casts a spell amid mists of gossamer and lace. And should you open sesame on the jewellery pages, you will find marine treasures for the Little Mermaid and a trail of glittering gems to lead you deep into an enchanted wood; while a modern Cinderella's slipper takes pride of place in our Accessories section. Painterly make-up techniques bring Rococo portraits to life in our beauty shoot on page 150, and on our travel pages (from page 161), we journey with three honeymoon couples to the dream destinations where they begin their own happily-ever-after…

LYDIA SLATER EDITOR-IN-CHIEF



Gold, platinum and diamond, necklace, from a selection, Boodles

Gold, platinum, rubellite, sapphire, peridot and diamond earrings, from a selection, Harry Winston

£5,190, Carolina Herrera

Platinum, gold, aquamarine, sapphire, peridot, tsavorite and diamond watch, from a selection, Harry Winston

£395, Strathberry

£850, Jimmy Choo

EDITOR'S CHOICES

Beguile all beholders in a golden gown adorned with climbing blooms, worn with a delicate pair of diamond-drop slippers, and dazzling jewellery at the ears, throat and wrist.

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PHOTOGRAPH: RUI FARIA

GIOVANNI RASPINI

5, South Molton Street - London

LONDON MILAN ROME FLORENCE VENICE MONTE CARLO

Contributors

MAY 2023

ELLE FANNING

Our cover star made her film debut at the age of two in *I Am Sam*, and went on to appear in *Super 8*, *Maleficent* and *Trumbo*. She tells *Charlotte Brook* about leading the hit Hulu series *The Great* into its third season, her collaborative approach to acting, and what she has learnt from her female co-stars over the years.

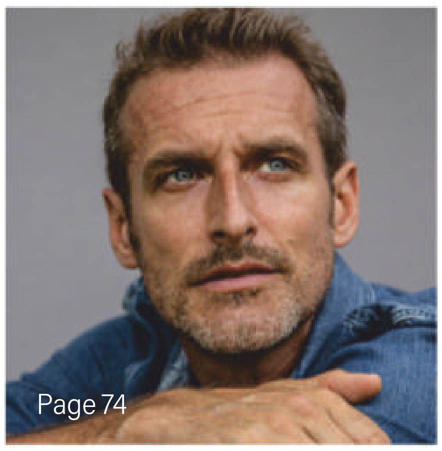
A fairy tale you'd rewrite 'The one with the prince kissing the sleeping woman. That needs to go.'

The magical power you wish you had 'Invisibility – or teleportation.'

The perfect way to spend a long weekend is... 'Sleeping. Without an alarm clock – my alarm is the most annoying in the world. It sounds like an alien microwave.'

Your favourite indulgence 'Food. I'd choose cheese and bread.'

The best concert you've ever attended? 'I've gone to some great ones, but the memory of seeing Gwen Stefani when I was nine is very special. Or Rihanna last year.'



ALEXI LUBOMIRSKI

Bazaar's contributing photographer has taken portraits of luminaries including Carey Mulligan, Lupita Nyong'o and Cate Blanchett for the magazine. In this issue, he has captured our cover star Elle Fanning, and in Talking Points, he discusses his forthcoming photography book, *The Sittings*.

The magical power you wish you had 'To make people kinder.'

The perfect way to spend a long weekend is... 'Going swimming with my sons.'

Your favourite indulgence 'Writing.'

The best concert you've ever attended? 'My nine-year-old's choir singing "Let It Be".'

AERIN LAUDER

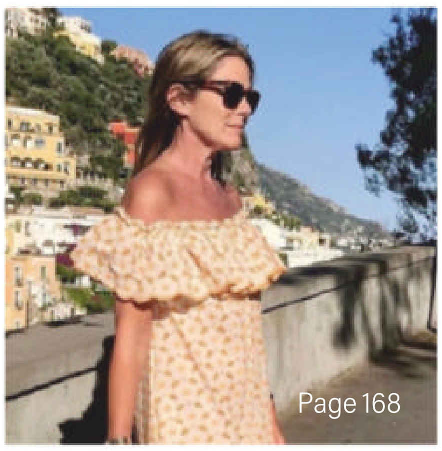
The style and image director of her grandmother's company Estée Lauder, Aerin also founded her own eponymous lifestyle label in 2012. In 'Insider's guide', she reveals her favourite beaches, boutiques and boltholes in Positano.

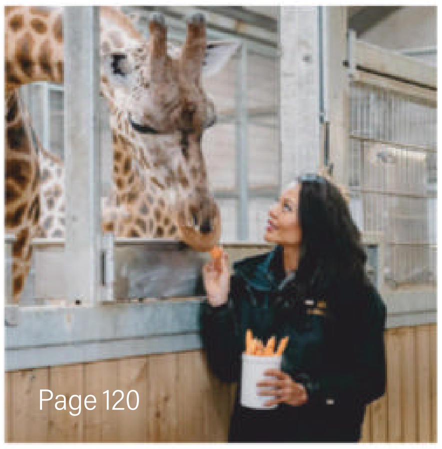
A fairy tale you'd rewrite '*Cinderella*, to find out how she lives her life happily ever after. I want to see her get back at her mean stepsisters.'

The magical power you wish you had 'The ability to tell the future. I like to be in control.'

Your favourite indulgence 'It has to be McDonald's French fries with ketchup.'

The best concert you've ever attended? 'My mum took me to see Madonna when I was a kid, which was great – but I'd love to see Coldplay.'





EMMA THYNN

The multitalented Marchioness of Bath is an ambassador for brands including Chopard and Dolce & Gabbana, a professional cook and a former *Strictly* star. In 'Lion, tigers and heirs', she invites *Lydia Slater* to the Longleat Estate in Wiltshire to discuss marriage, motherhood and her marvellous menagerie.

A fairy tale you'd rewrite 'I rewrite fairy tales every night so that my sons John and Henry are in the story.'

The perfect way to spend a long weekend is... 'Being outdoors at the Longleat Safari Park with my boys. We love visiting the sloths and our adorable baby koala.'

Your favourite indulgence 'Dark chocolate. I've been recipe-testing it with salted date caramel, flaky sea salt and peanut butter; I'm obsessed.'

The best concert you've ever attended? 'Elton John at Longleat. Even the hippos came to watch.'

WORDS BY BROOKE THEIS. PHOTOGRAPHS: COURTESY OF ALEXI LUBOMIRSKI, AERIN LAUDER AND EMMA THYNN

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A FAMILY STORY

Yasmin and Amber Le Bon wear Raindance

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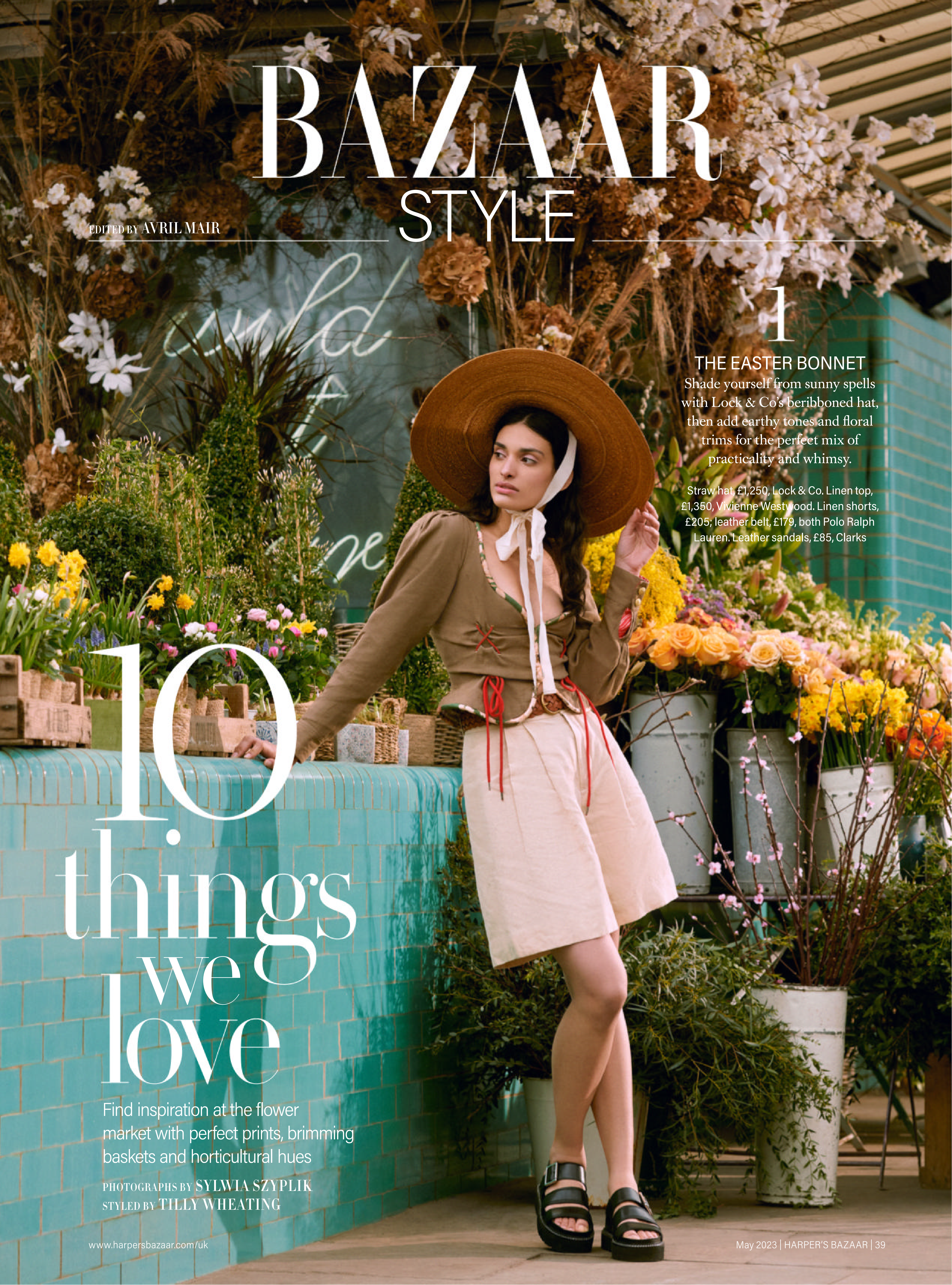


BAZAAR STYLE

EDITED BY AVRIL MAIR

10 things we love

Find inspiration at the flower market with perfect prints, brimming baskets and horticultural hues

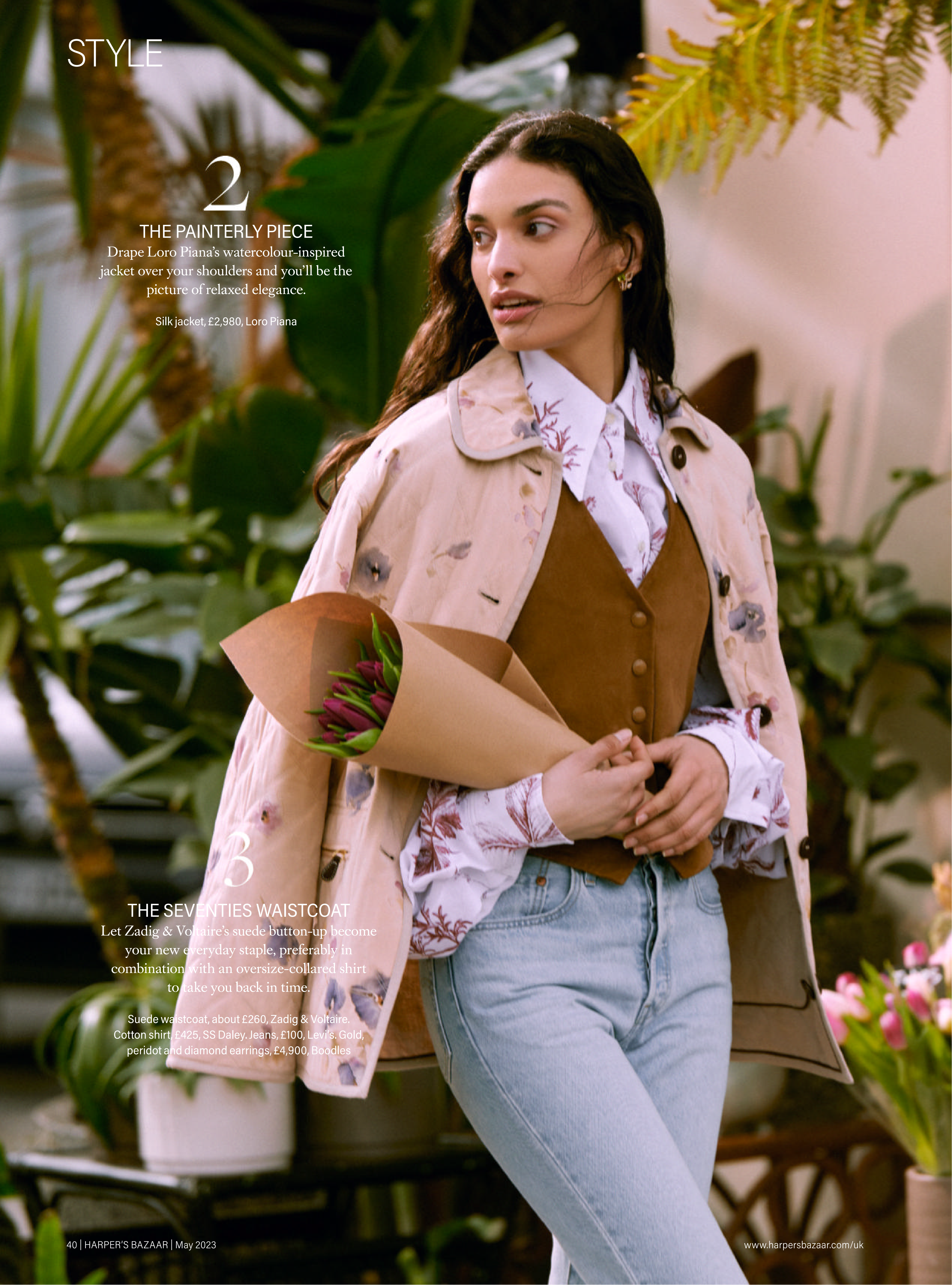
PHOTOGRAPHS BY SYLWIA SZYPLIK
STYLED BY TILLY WHEATING

1

THE EASTER BONNET

Shade yourself from sunny spells with Lock & Co's beribboned hat, then add earthy tones and floral trims for the perfect mix of practicality and whimsy.

Straw hat, £1,250, Lock & Co. Linen top, £1,350, Vivienne Westwood. Linen shorts, £205; leather belt, £179, both Polo Ralph Lauren. Leather sandals, £85, Clarks



2

THE PAINTERLY PIECE

Drape Loro Piana's watercolour-inspired jacket over your shoulders and you'll be the picture of relaxed elegance.

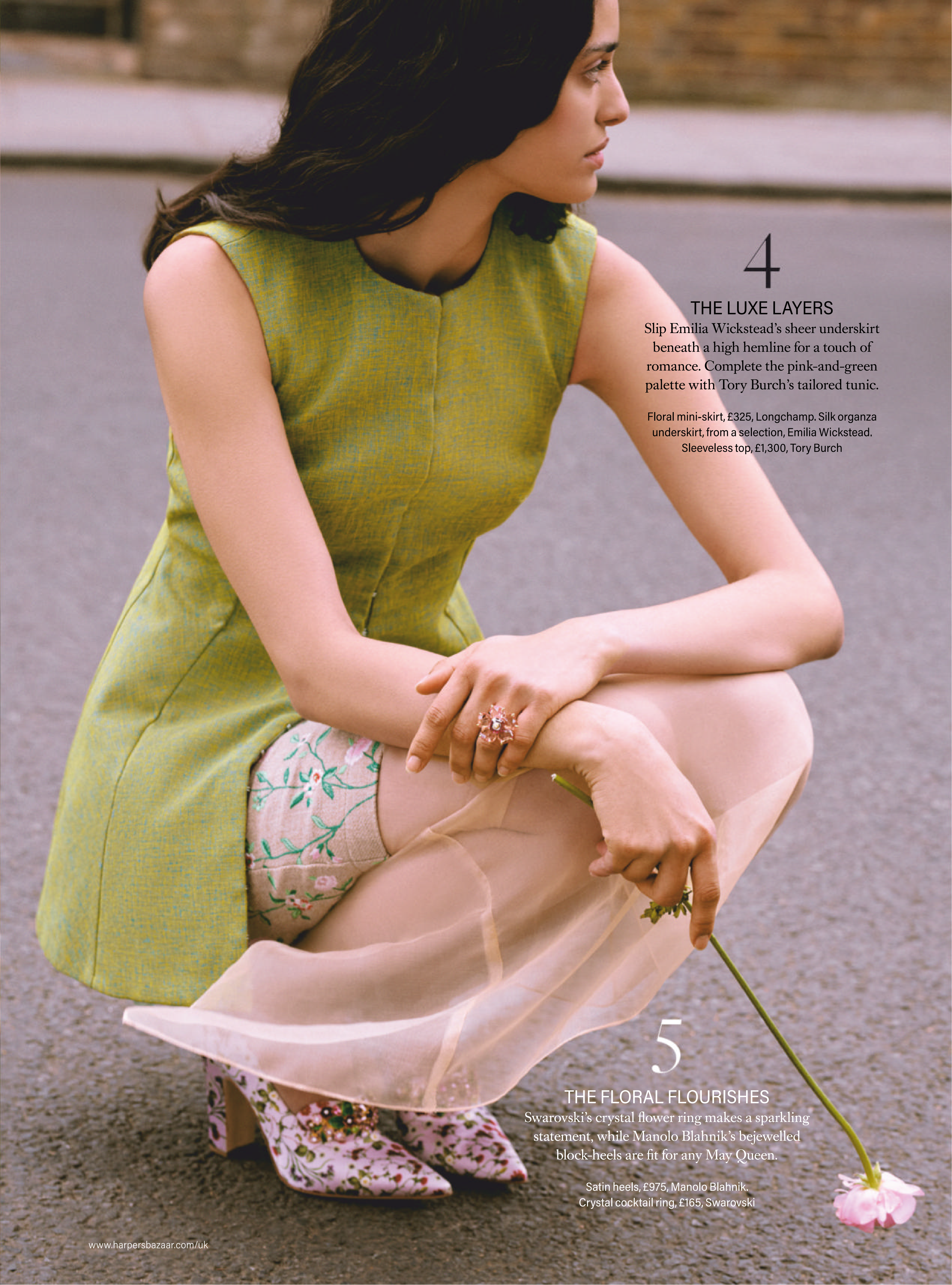
Silk jacket, £2,980, Loro Piana

3

THE SEVENTIES WAISTCOAT

Let Zadig & Voltaire's suede button-up become your new everyday staple, preferably in combination with an oversize-collared shirt to take you back in time.

Suede waistcoat, about £260, Zadig & Voltaire. Cotton shirt, £425, SS Daley. Jeans, £100, Levi's. Gold, peridot and diamond earrings, £4,900, Boodles



4

THE LUXE LAYERS

Slip Emilia Wickstead's sheer underskirt beneath a high hemline for a touch of romance. Complete the pink-and-green palette with Tory Burch's tailored tunic.

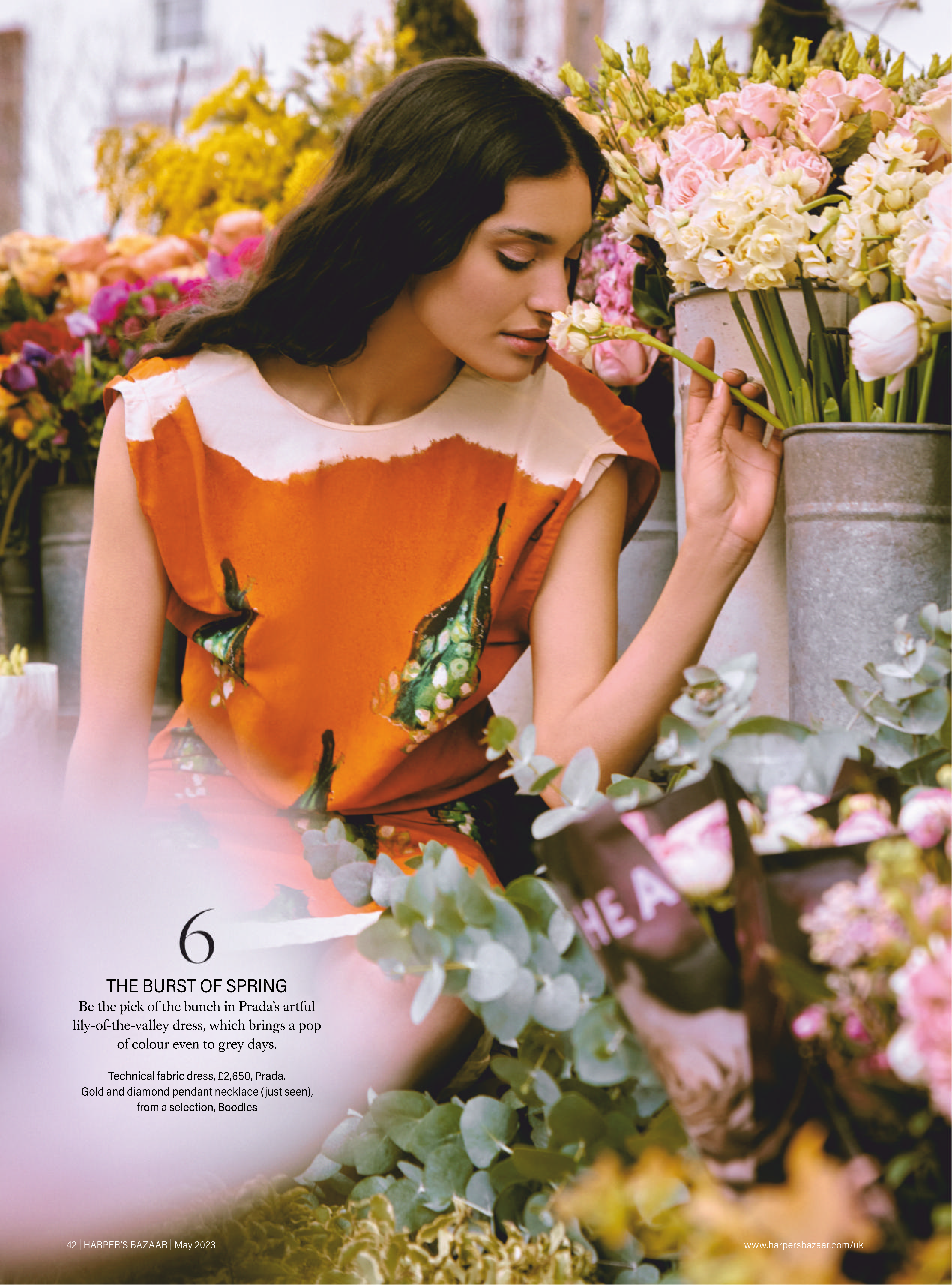
Floral mini-skirt, £325, Longchamp. Silk organza underskirt, from a selection, Emilia Wickstead. Sleeveless top, £1,300, Tory Burch

5

THE FLORAL FLOURISHES

Swarovski's crystal flower ring makes a sparkling statement, while Manolo Blahnik's bejewelled block-heels are fit for any May Queen.

Satin heels, £975, Manolo Blahnik. Crystal cocktail ring, £165, Swarovski

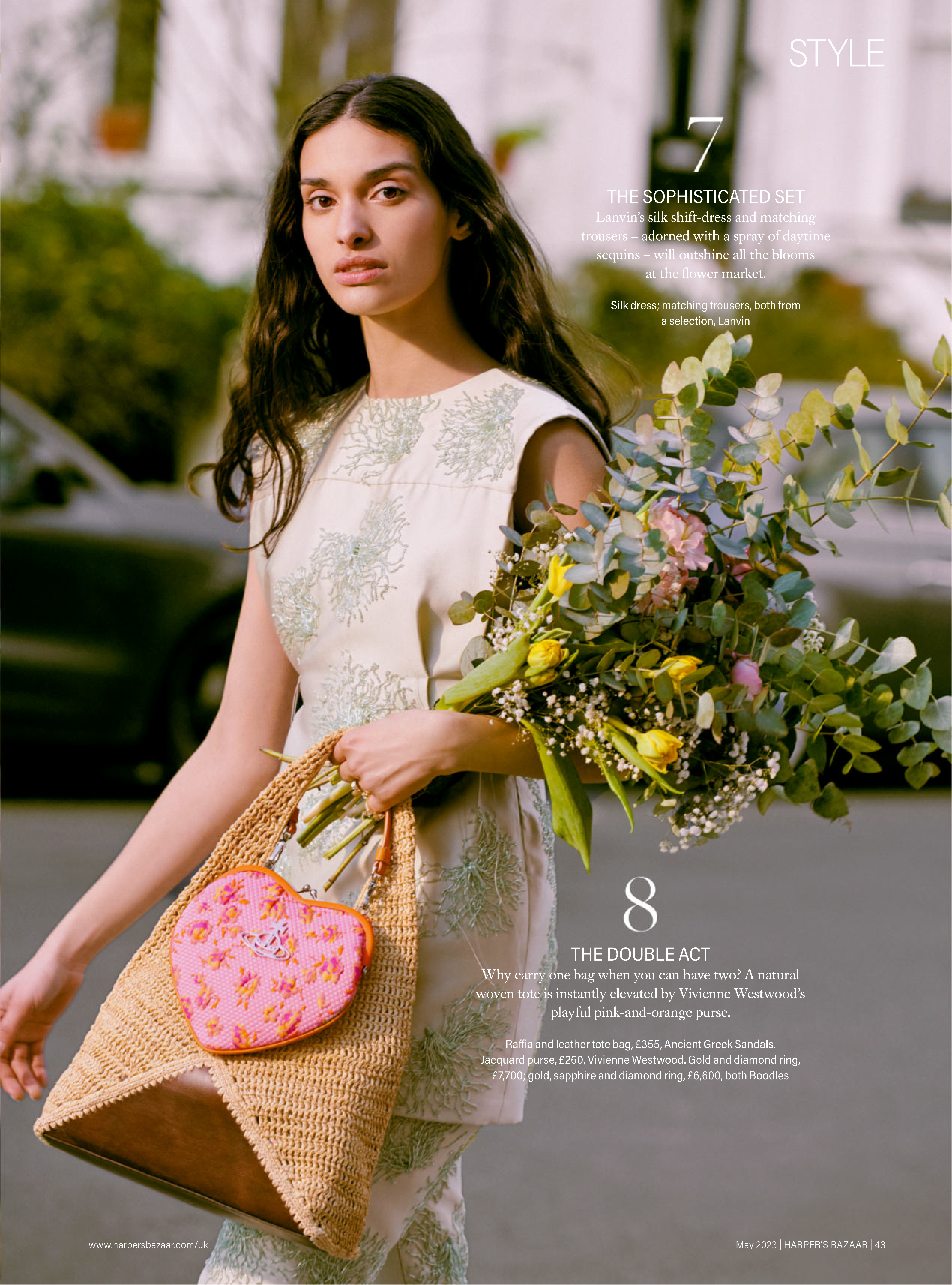


6

THE BURST OF SPRING

Be the pick of the bunch in Prada's artful lily-of-the-valley dress, which brings a pop of colour even to grey days.

Technical fabric dress, £2,650, Prada.
Gold and diamond pendant necklace (just seen), from a selection, Boodles



7

THE SOPHISTICATED SET

Lanvin's silk shift-dress and matching trousers – adorned with a spray of daytime sequins – will outshine all the blooms at the flower market.

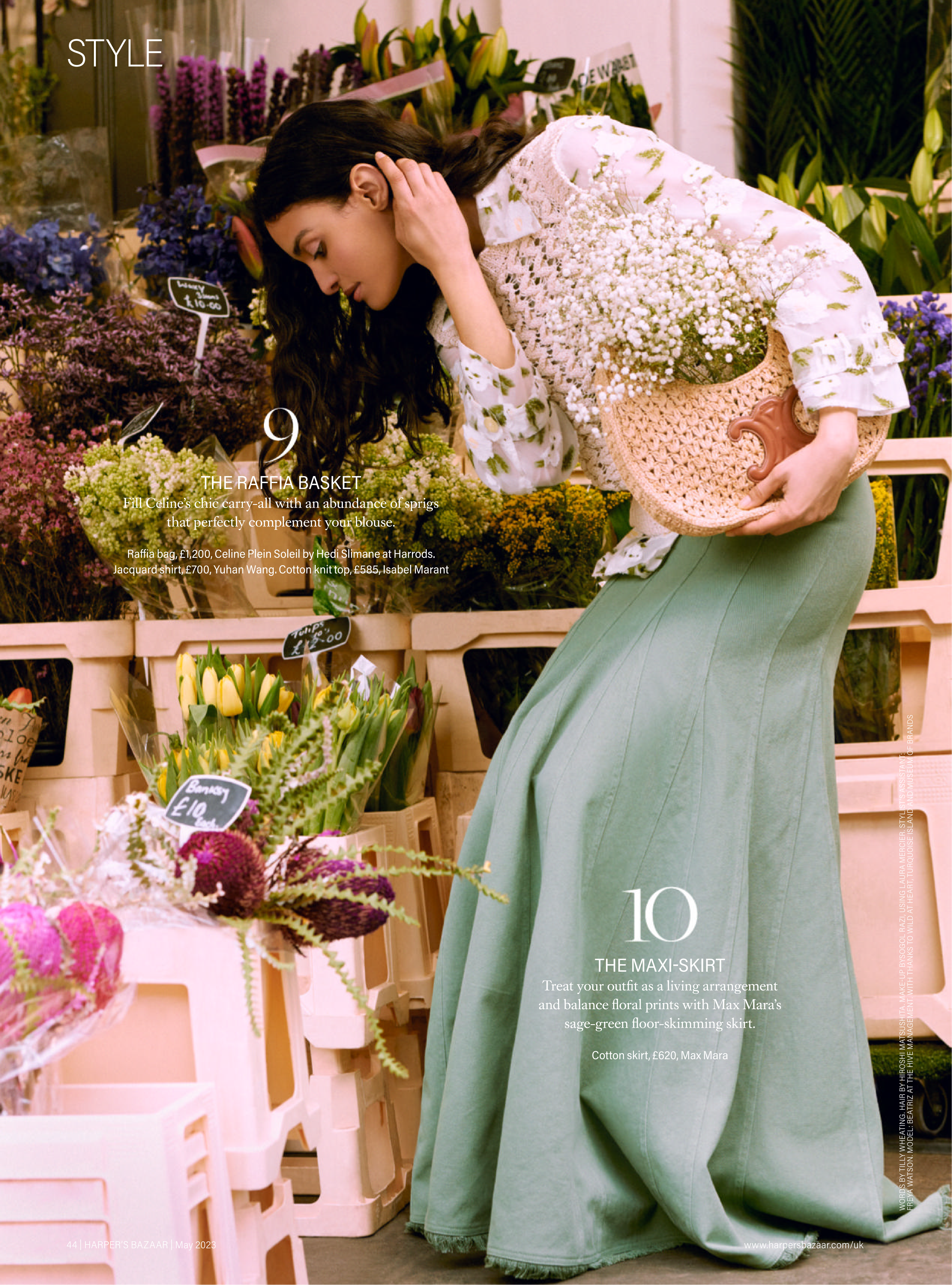
Silk dress; matching trousers, both from a selection, Lanvin

8

THE DOUBLE ACT

Why carry one bag when you can have two? A natural woven tote is instantly elevated by Vivienne Westwood's playful pink-and-orange purse.

Raffia and leather tote bag, £355, Ancient Greek Sandals. Jacquard purse, £260, Vivienne Westwood. Gold and diamond ring, £7,700; gold, sapphire and diamond ring, £6,600, both Boodles



9

THE RAFFIA BASKET

Fill Celine's chic carry-all with an abundance of sprigs that perfectly complement your blouse.

Raffia bag, £1,200, Celine Plein Soleil by Hedi Slimane at Harrods. Jacquard shirt, £700, Yuhan Wang. Cotton knit top, £585, Isabel Marant

10

THE MAXI-SKIRT

Treat your outfit as a living arrangement and balance floral prints with Max Mara's sage-green floor-skimming skirt.

Cotton skirt, £620, Max Mara

WORDS BY TILLY WHEATING. HAIR BY HIROSHI MATSUSHITA. MAKE-UP BYSOGOL RAZI, USING LAURA MERCIER. STYLIST'S ASSISTANT: FREYA WATSON. MODEL: BEATRIZ AT THE HIVE MANAGEMENT. WITH THANKS TO WILD AT HEART, TURQUOISE ISLAND AND MUSEUM OF BRANDS

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PHOTOGRAPH: ALEXI LUBOMIRSKI

DIOR S/S 23

£425, Johnstons of Elgin

£299.99, Mango

£125, COS x Linda Farrow

White gold and diamond ring, £1,740, Messika

TORY BURCH

Ask Avril

Our fashion director *Avril Mair* answers your style conundrums and solves your sartorial headaches

I want to buy some cool flats for spring that will do for work and play. Any suggestions?

Having just returned from the A/W 23 fashion shows, where what the front row is wearing says as much as what's on the catwalk, I can tell you the hottest footwear right now is the Mary-Jane. Yup, the schoolgirl favourite is back – but it's now rhinestone-embellished and an eye-watering £830 for Alaïa's version, currently a cult buy among editors (being able to get your hands on a pair is quite a flex). From Miu Miu to the Row to the British brand Le Monde Béryl, there's a pair for everyone – and they really do go with everything, lending tomboyish charm to jeans (see Alexa Chung) and grounding more feminine looks. A word of advice: under no circumstances wear with tights, unless you're going for retro classroom chic.

I'm bored of my winter wardrobe, but it's still freezing. How do I update my look?

What you need is a jumper. Not just any jumper, mind, but a slightly slouchy grey cashmere one with a round neck. For obvious reasons, British brands are very good at these – Johnstons of Elgin and &Daughter both lovingly produce beautiful, sustainable pieces in Scotland. It's a purchase you won't regret. This jumper, once you have it, will be the perfect partner for all the pretty spring things it's not quite warm enough to wear yet – pull over a long chiffon dress or, channelling A/W 23 Prada, pair with an elaborate evening skirt.

I'm celebrating a big birthday soon and want to get myself a piece of jewellery. Can you suggest something unusual I will wear for ever?

Why wait for someone else to buy you a diamond? Show some self-love with a ring that's infinitely more interesting than any solitaire: look to contemporary jewellers such as Messika, Repossi and Spinelli Kilcollin for statement pieces with an almost architectural sensibility.

Is there such a thing as a high-street investment buy? I need a jacket, but I can't afford to spend a fortune.

Helpfully, the high street is having a love affair with the classics right now. After a post-pandemic year during which designers seemed intent on creating clickbait rather than actually dressing women – Barbiecore, anyone? – fashion has ditched its Y2K obsession in favour of proper, wearable clothes (for some reason, this feels like a revolutionary act). Mango is a store that's seriously punching above its weight; you'll be wearing its oversize, slightly distressed biker jacket for years to come.

Any tips on making denim office-appropriate?

If it's good enough for the two most important women in fashion, then it should work for you. Make like Dior's Maria Grazia Chiuri and Chanel's Virginie Viard, for whom denim is a uniform: keep everything else pared-back, but polished. A crisp shirt, kitten heels and a tailored blazer should feel appropriate in nearly every workplace.

Is there a pair of sunglasses that will go with everything?

In a word, no. But there is a collection that has something for everyone: Linda Farrow, which makes luxe sunglasses, has collaborated with the high-street store COS on a range of frames that retail for just over £100. Given the brand's designs can cost five times that, it's a very stylish steal.

Fashion dilemma? Email your questions to askavril@harpersbazaar.co.uk.

White gold and diamond ring, £5,220, Repossi

Two white gold and diamond rings, £2,970, Spinelli Kilcollin

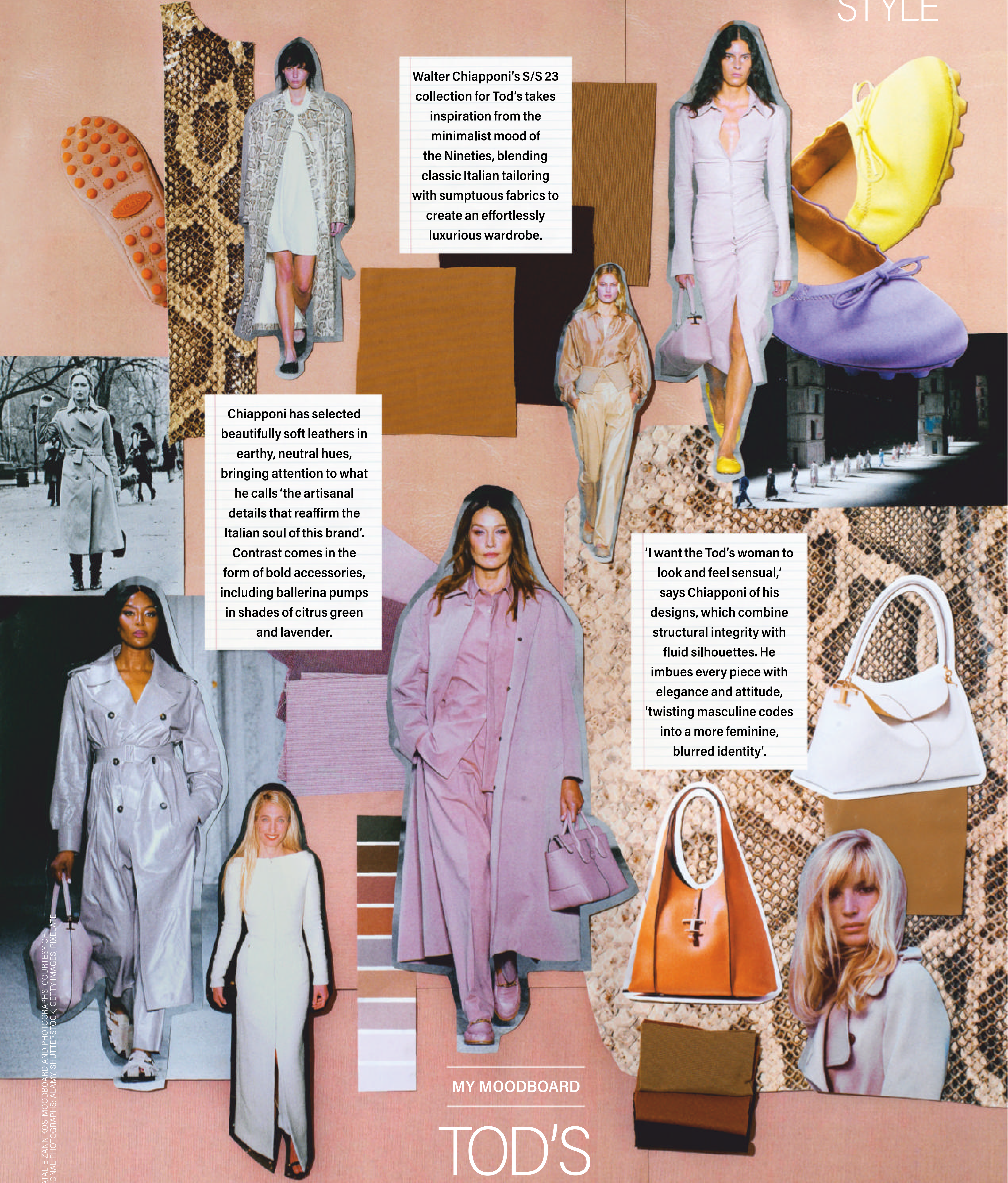
Pumps, £830, Alaïa

PHOTOGRAPHS: SCHOHAJA, IMAXTREE, GETTY IMAGES

MY MOODBOARD

TOD'S

Stylish simplicity meets sophisticated craftsmanship in Walter Chiapponi's latest collection for the Italian label



Walter Chiapponi's S/S 23 collection for Tod's takes inspiration from the minimalist mood of the Nineties, blending classic Italian tailoring with sumptuous fabrics to create an effortlessly luxurious wardrobe.

Chiapponi has selected beautifully soft leathers in earthy, neutral hues, bringing attention to what he calls 'the artisanal details that reaffirm the Italian soul of this brand'. Contrast comes in the form of bold accessories, including ballerina pumps in shades of citrus green and lavender.

'I want the Tod's woman to look and feel sensual,' says Chiapponi of his designs, which combine structural integrity with fluid silhouettes. He imbues every piece with elegance and attitude, 'twisting masculine codes into a more feminine, blurred identity'.

WORDS BY NATALIE ZANNIKOS. MOODBOARD AND PHOTOGRAPHS: COURTESY OF TOD'S. ADDITIONAL PHOTOGRAPHS: ALAMY, SHUTTERSTOCK, GETTY IMAGES, PIXELATE

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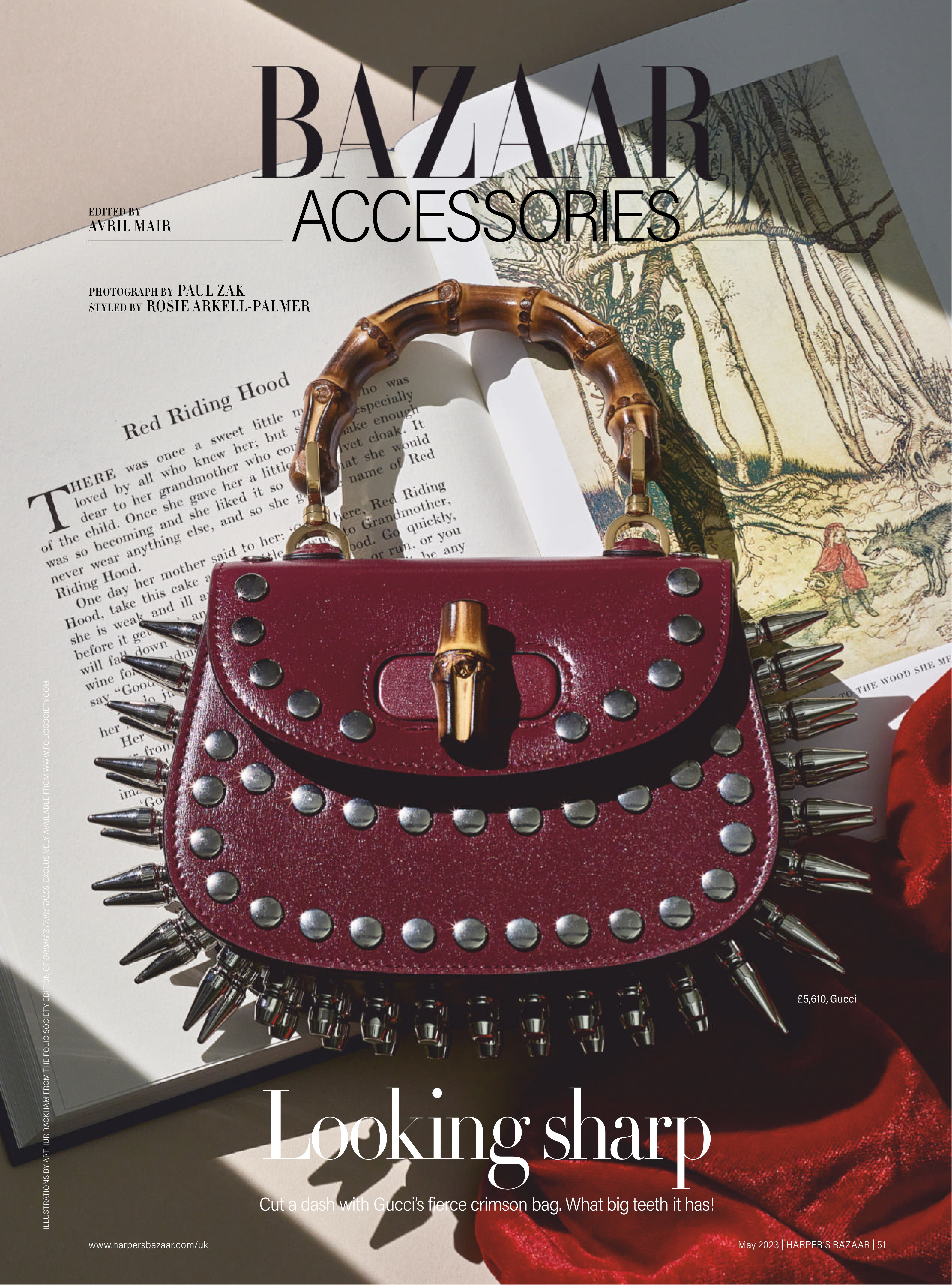
Red Riding Hood
THERE was once a sweet little m… ho was
loved by all who knew her; but s… especially
dear to her grandmother who cou… make enough
of the child. Once she gave her a little… lvet cloak. It
was so becoming and she liked it so… hat she would
never wear anything else, and so she g… name of Red
Riding Hood.
One day her mother said to her: … here, Red Riding
Hood, take this cake a… to Grandmother,
she is weak and ill… ood. Go quickly,
before it get… or run, or you
will fall down… be any
TO THE WOOD SHE ME

£5,610, Gucci

Looking sharp

Cut a dash with Gucci's fierce crimson bag. What big teeth it has!

ILLUSTRATIONS BY ARTHUR RACKHAM FROM THE FOLIO SOCIETY EDITION OF *GRIMM'S FAIRY TALES*, EXCLUSIVELY AVAILABLE FROM WWW.FOLIOSOCIETY.COM

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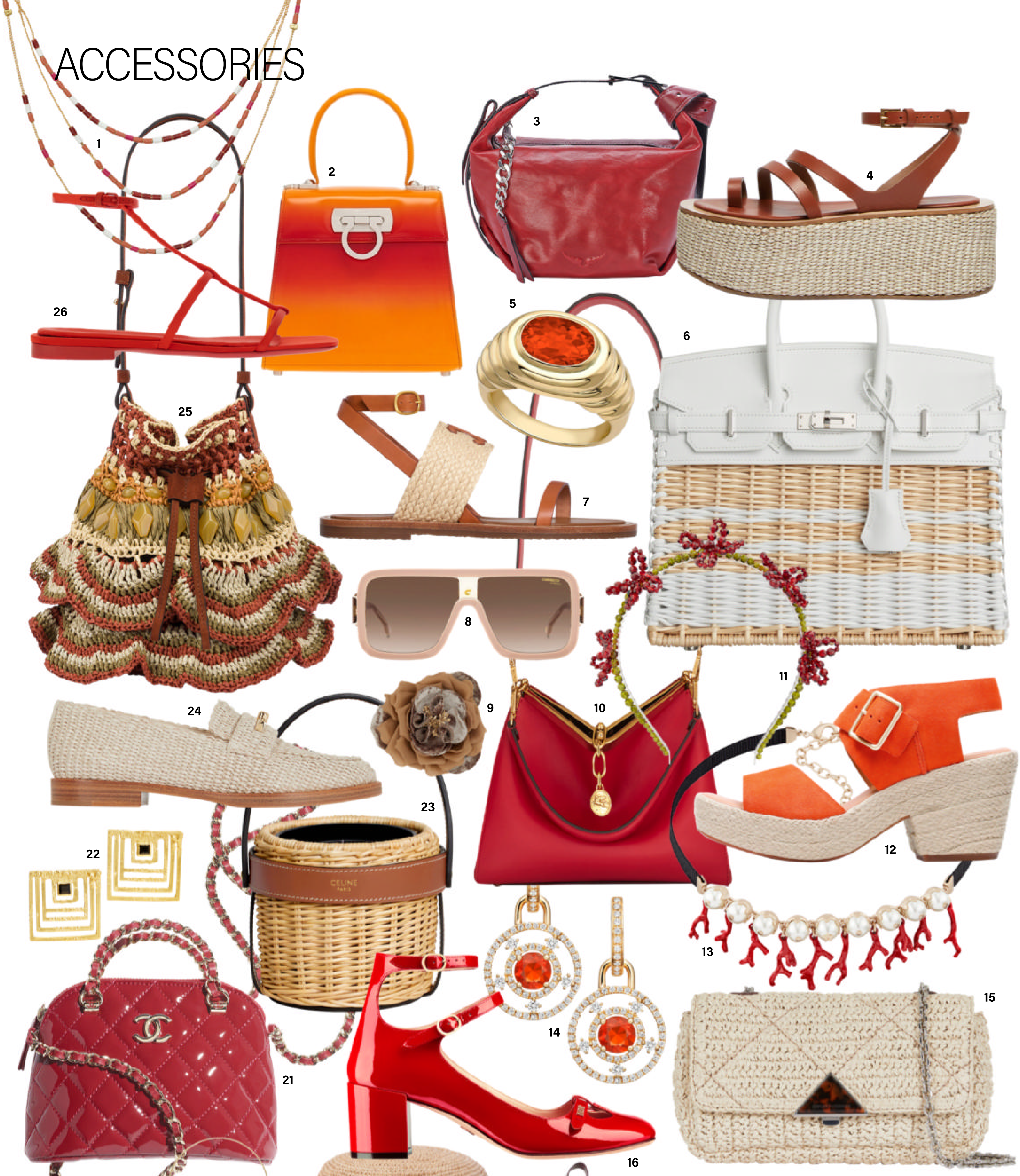

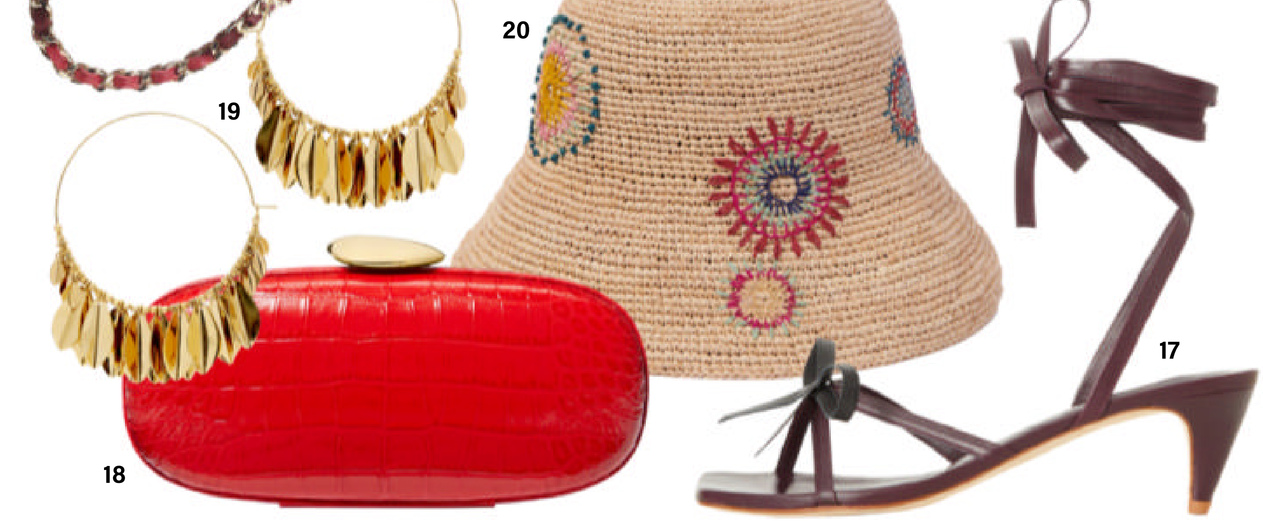

1 Necklace, £255, Isabel Marant **2** Bag, £1,970, Ferragamo **3** Bag, about £525, Zadig & Voltaire **4** Sandals, £630, Max Mara **5** Ring, £2,300, Kiki McDonough **6** Bag, from a selection, Hermès **7** Sandals, £740, Celine Plein Soleil by Hedi Slimane at Harrods **8** Sunglasses, £150, Carrera **9** Brooch, £740, Saint Laurent by Anthony Vaccarello **10** Bag, £1,760, Etro **11** Headband, £250, Simone Rocha **12** Sandals, £80, Clarks **13** Choker, £1,150, Dior **14** Earrings, £2,900, Kiki McDonough **15** Bag, £440, Emporio Armani **16** Heels, £990, Dior **17** Sandals, £420, Molly Goddard **18** Clutch, £1,330, Michael Kors Collection **19** Earrings, £325, Isabel Marant **20** Hat, £505, Chloé **21** Bag, £4,180, Chanel **22** Earrings, £410, Khaite x Elhanati **23** Candle holder, £590, Celine Plein Soleil by Hedi Slimane at Harrods **24** Loafers, £410, Emporio Armani **25** Bag, £785, Alberta Ferretti **26** Sandals, £595, Ferragamo

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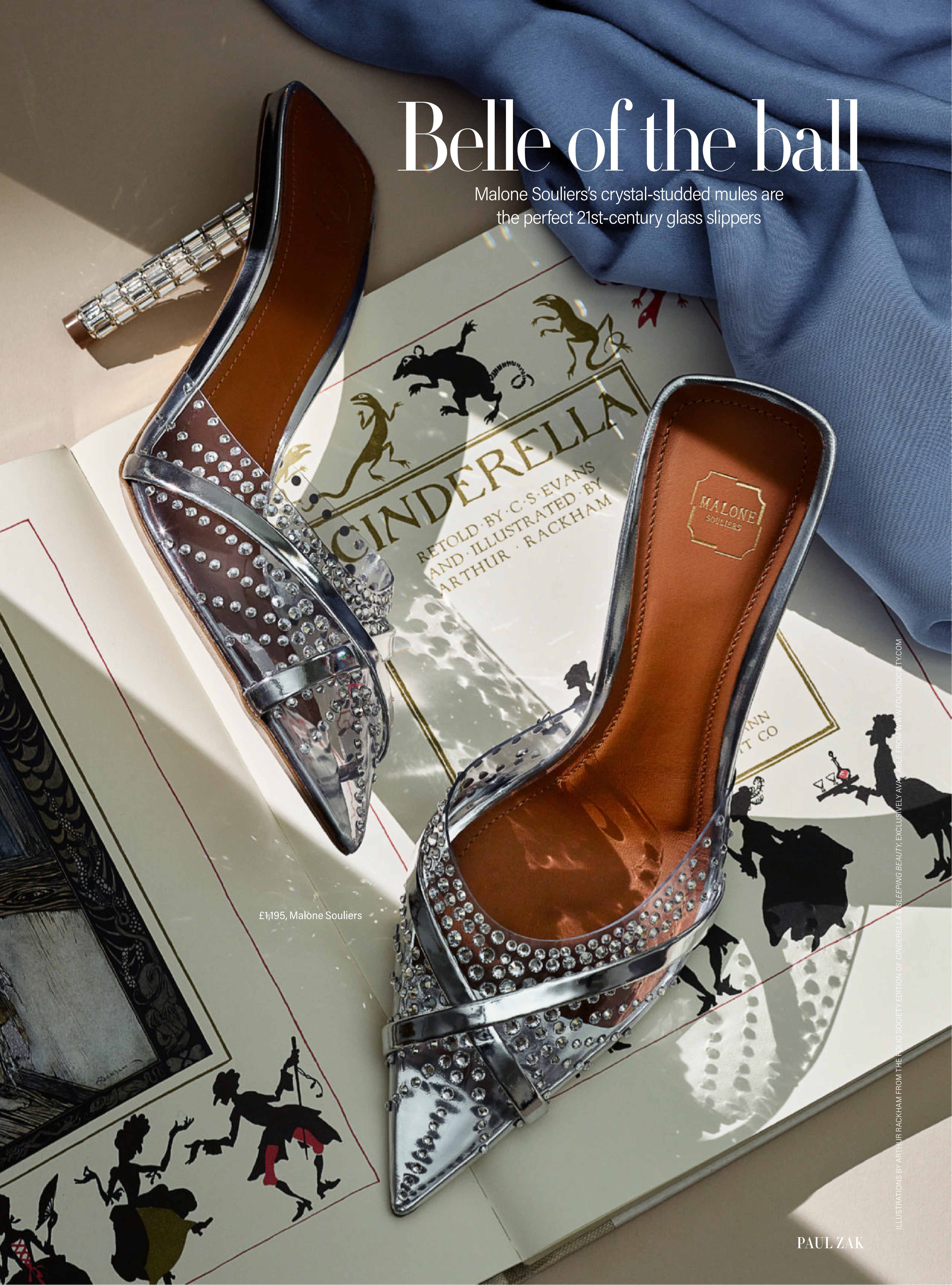
Belle of the ball

Malone Souliers's crystal-studded mules are the perfect 21st-century glass slippers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MALONE SOULIERS

£1,195, Malone Souliers

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PAUL ZAK

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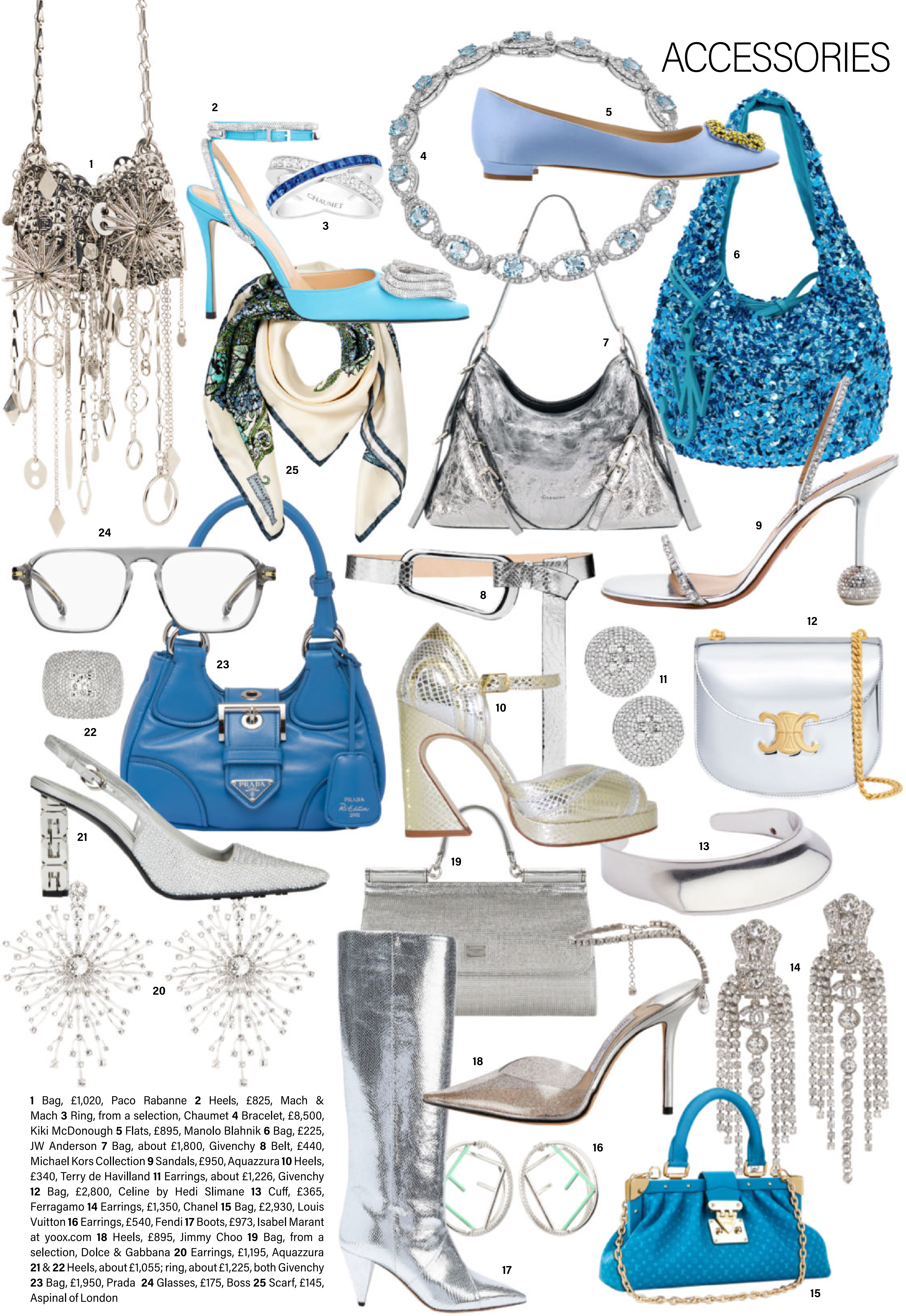
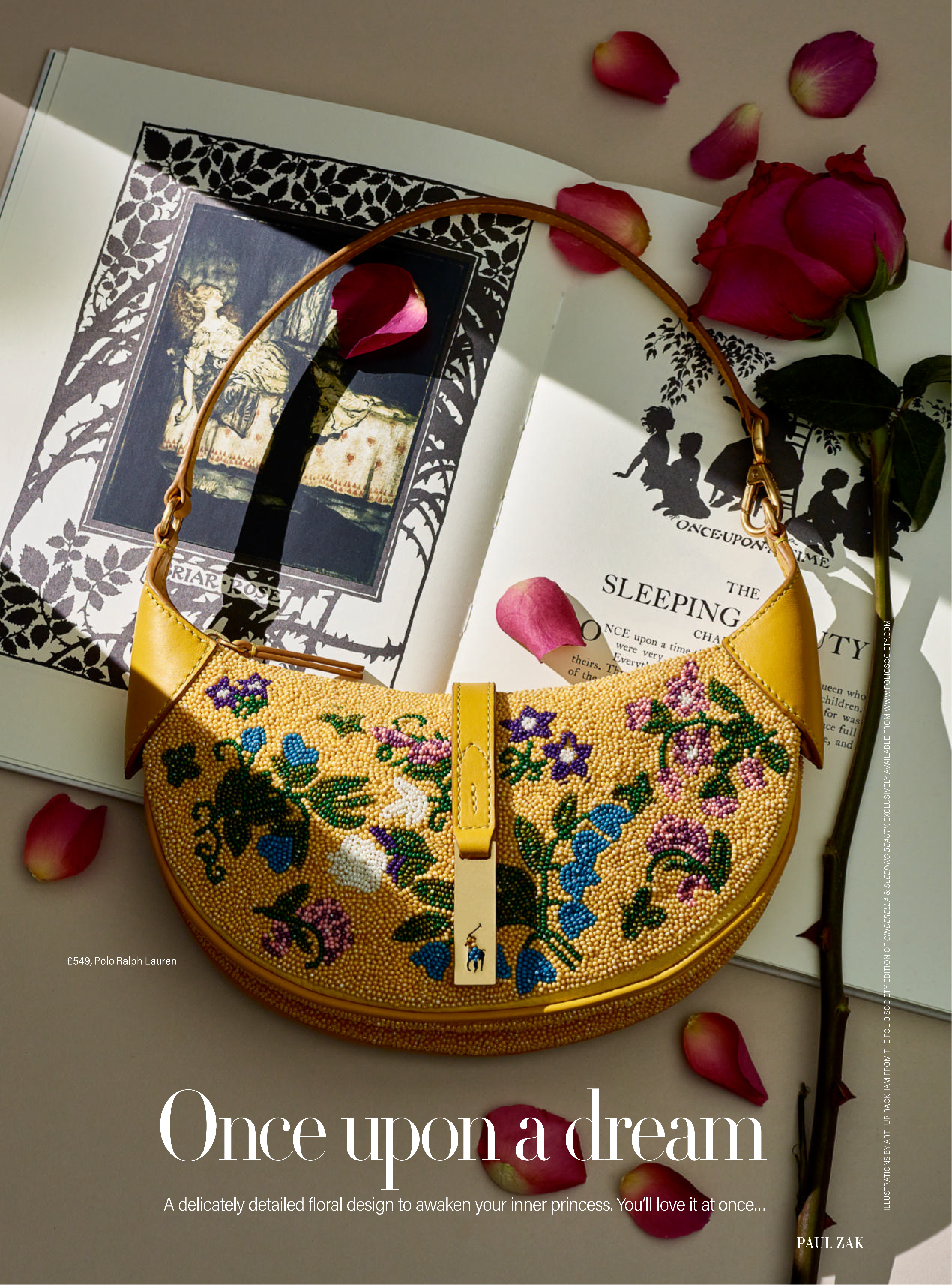


1 Bag, £1,020, Paco Rabanne **2** Heels, £825, Mach & Mach **3** Ring, from a selection, Chaumet **4** Bracelet, £8,500, Kiki McDonough **5** Flats, £895, Manolo Blahnik **6** Bag, £225, JW Anderson **7** Bag, about £1,800, Givenchy **8** Belt, £440, Michael Kors Collection **9** Sandals, £950, Aquazzura **10** Heels, £340, Terry de Havilland **11** Earrings, about £1,226, Givenchy **12** Bag, £2,800, Celine by Hedi Slimane **13** Cuff, £365, Ferragamo **14** Earrings, £1,350, Chanel **15** Bag, £2,930, Louis Vuitton **16** Earrings, £540, Fendi **17** Boots, £973, Isabel Marant at yoox.com **18** Heels, £895, Jimmy Choo **19** Bag, from a selection, Dolce & Gabbana **20** Earrings, £1,195, Aquazzura **21** & **22** Heels, about £1,055; ring, about £1,225, both Givenchy **23** Bag, £1,950, Prada **24** Glasses, £175, Boss **25** Scarf, £145, Aspinal of London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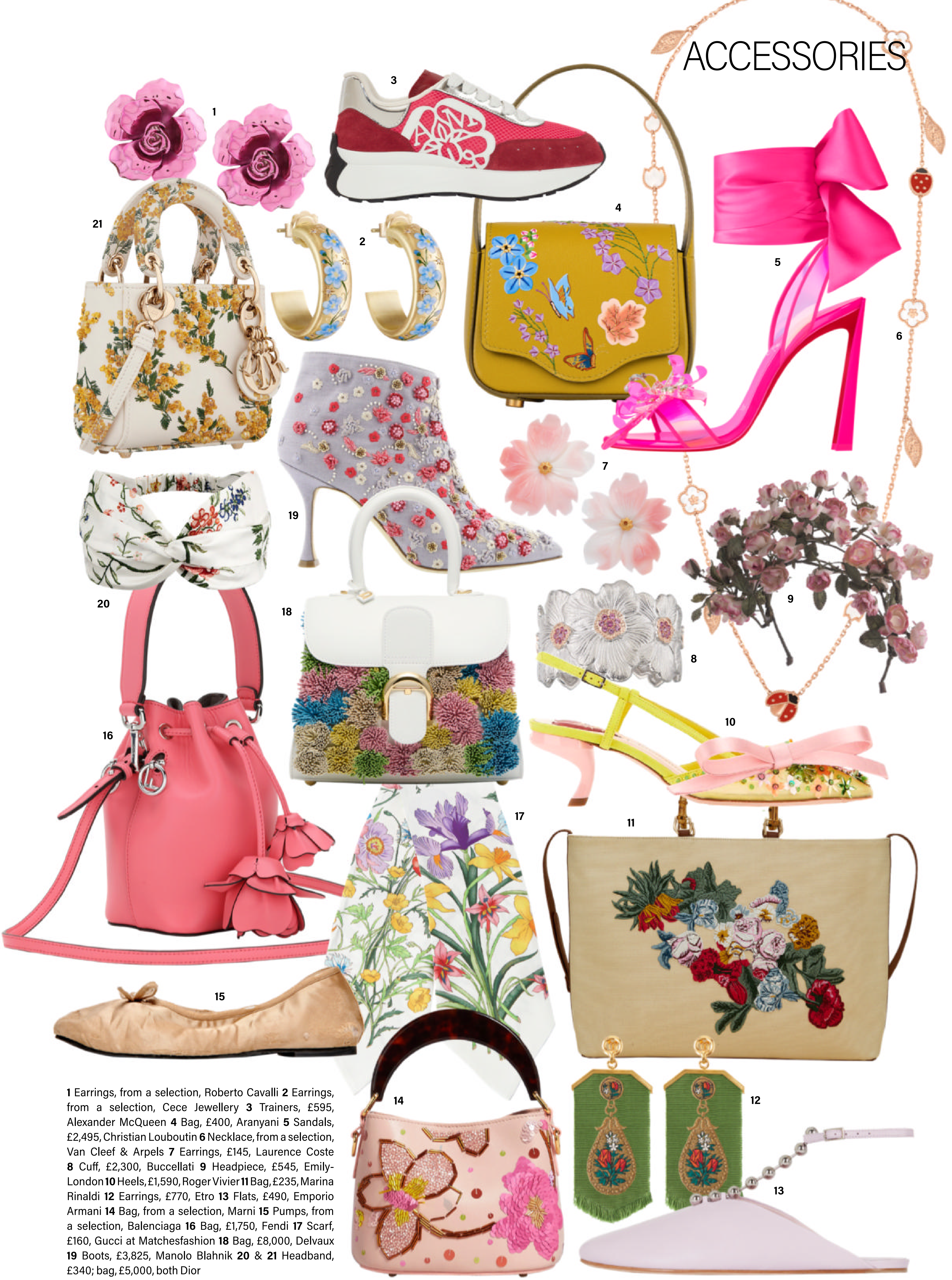
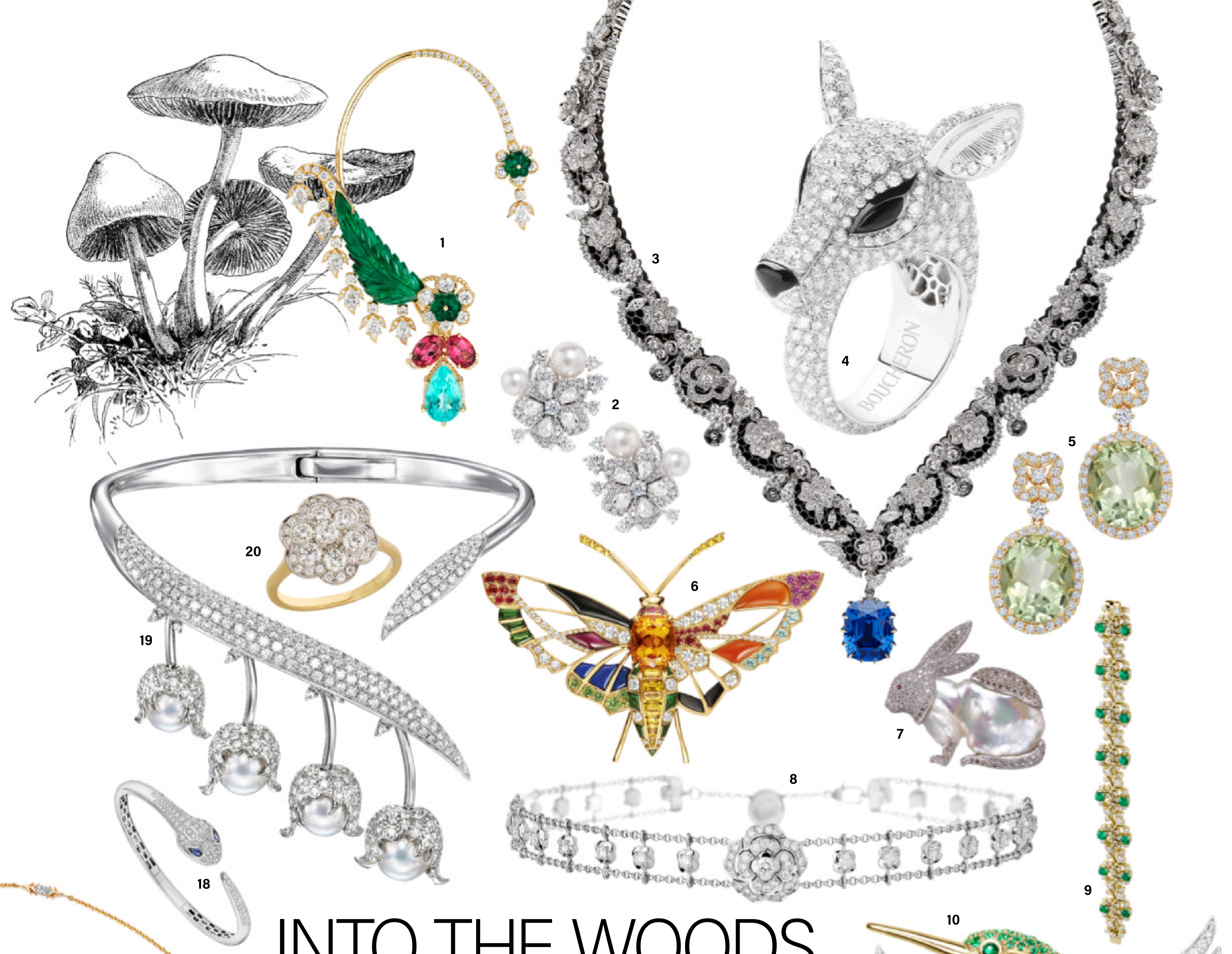
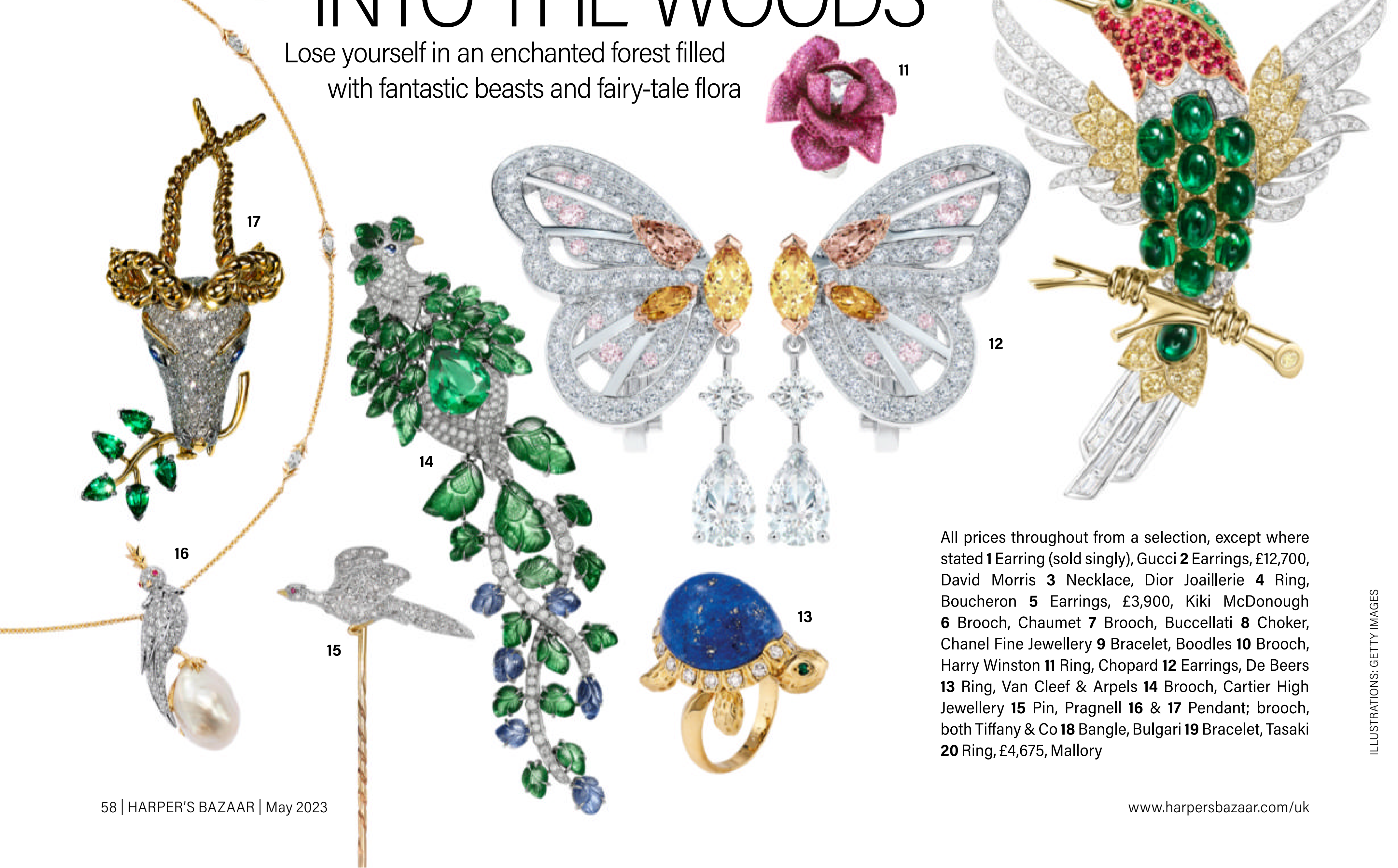


1 Earrings, from a selection, Roberto Cavalli **2** Earrings, from a selection, Cece Jewellery **3** Trainers, £595, Alexander McQueen **4** Bag, £400, Aranyani **5** Sandals, £2,495, Christian Louboutin **6** Necklace, from a selection, Van Cleef & Arpels **7** Earrings, £145, Laurence Coste **8** Cuff, £2,300, Buccellati **9** Headpiece, £545, Emily-London **10** Heels, £1,590, Roger Vivier **11** Bag, £235, Marina Rinaldi **12** Earrings, £770, Etro **13** Flats, £490, Emporio Armani **14** Bag, from a selection, Marni **15** Pumps, from a selection, Balenciaga **16** Bag, £1,750, Fendi **17** Scarf, £160, Gucci at Matchesfashion **18** Bag, £8,000, Delvaux **19** Boots, £3,825, Manolo Blahnik **20** & **21** Headband, £340; bag, £5,000, both Dior



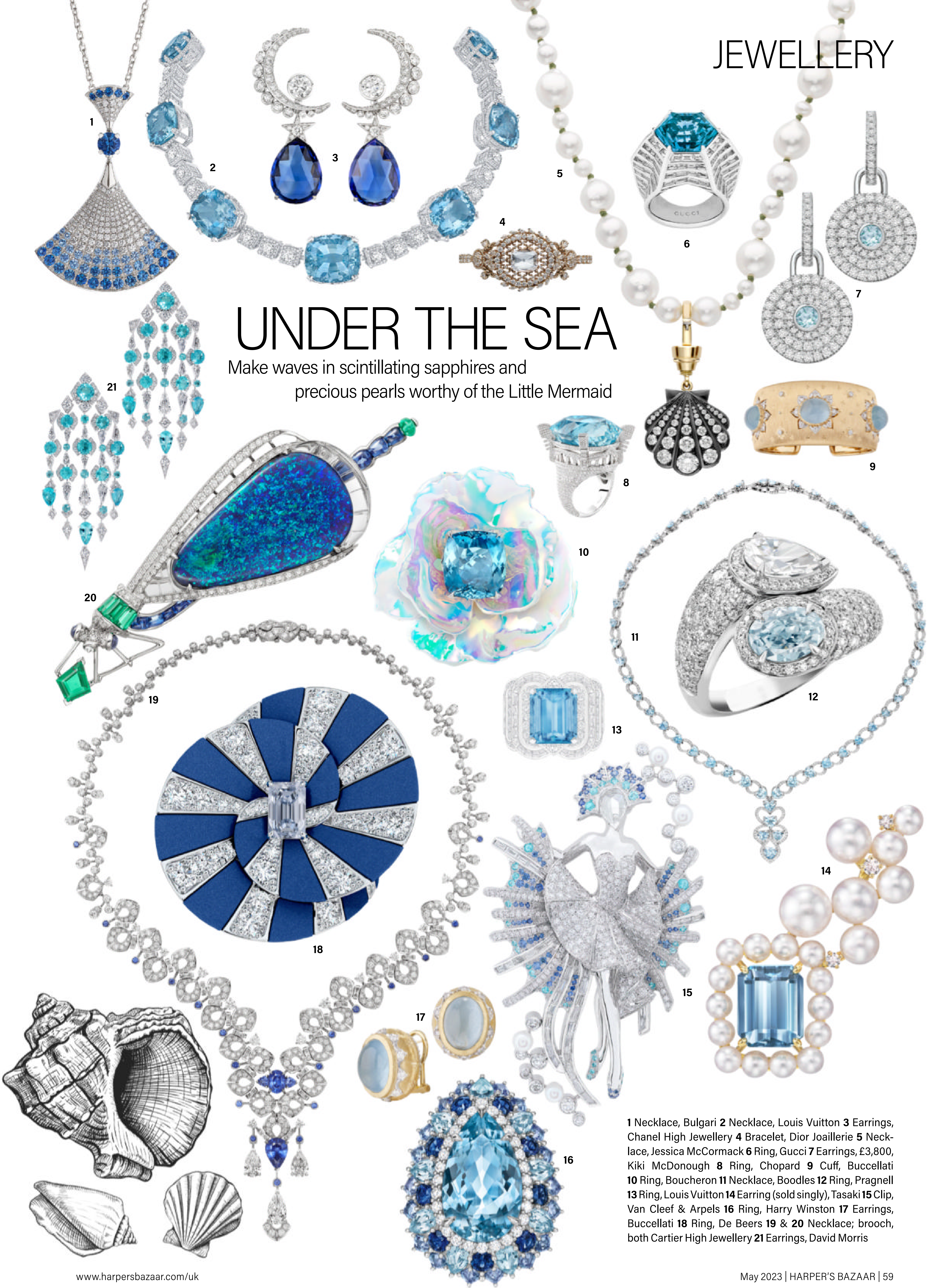
INTO THE WOODS

Lose yourself in an enchanted forest filled with fantastic beasts and fairy-tale flora



All prices throughout from a selection, except where stated **1** Earring (sold singly), Gucci **2** Earrings, £12,700, David Morris **3** Necklace, Dior Joaillerie **4** Ring, Boucheron **5** Earrings, £3,900, Kiki McDonough **6** Brooch, Chaumet **7** Brooch, Buccellati **8** Choker, Chanel Fine Jewellery **9** Bracelet, Boodles **10** Brooch, Harry Winston **11** Ring, Chopard **12** Earrings, De Beers **13** Ring, Van Cleef & Arpels **14** Brooch, Cartier High Jewellery **15** Pin, Pragnell **16** & **17** Pendant; brooch, both Tiffany & Co **18** Bangle, Bulgari **19** Bracelet, Tasaki **20** Ring, £4,675, Mallory

ILLUSTRATIONS: GETTY IMAGES



UNDER THE SEA

Make waves in scintillating sapphires and precious pearls worthy of the Little Mermaid

1 Necklace, Bulgari **2** Necklace, Louis Vuitton **3** Earrings, Chanel High Jewellery **4** Bracelet, Dior Joaillerie **5** Necklace, Jessica McCormack **6** Ring, Gucci **7** Earrings, £3,800, Kiki McDonough **8** Ring, Chopard **9** Cuff, Buccellati **10** Ring, Boucheron **11** Necklace, Boodles **12** Ring, Pragnell **13** Ring, Louis Vuitton **14** Earring (sold singly), Tasaki **15** Clip, Van Cleef & Arpels **16** Ring, Harry Winston **17** Earrings, Buccellati **18** Ring, De Beers **19** & **20** Necklace; brooch, both Cartier High Jewellery **21** Earrings, David Morris

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BAZAAR AT WORK

EDITED BY **FRANCES HEDGES**

Linen shirt, £190, Vilebrequin. Cotton and satin trousers, £280, Max Mara. Leather bag, £1,750, Tod's. Steel smart watch, £1,500, TAG Heuer. Wearable-tech ring, £820, Gucci x Oura

About time

A powerful lobby of women are leading the overdue fight for gender-health parity in the workplace. Plus: empowering business books; and mood-boosting workwear

PHOTOGRAPH BY **SYLWIA SZYPLIK** STYLED BY **TILLY WHEATING**

MAKE-UP BY SOGOL RAZI, USING LAURA MERCIER. HAIR BY HIROSHI MATSUSHITA

REPORT

CONSPIRACY OF SILENCE

From menopause to miscarriage, conversations about women's health have been stifled for too long. *Frances Hedges* meets some of the campaigners advocating for change

FIFTY-ONE PER CENT OF THIS COUNTRY'S population face obstacles getting the care they need. That was the headline finding published in the government's first ever Women's Health Strategy for England last summer – an overdue project that marks the start of a slow journey towards closing the gender-health gap, whose impact is felt at every level of society, but particularly in the workplace. The taboos around menstruation, menopause and other gynaecological conditions are such that only one in three women is comfortable talking about health issues at work; many are choosing to leave their jobs or take extended sick leave rather than seek support from their managers. Why, as a nation, are we continuing to fail our own workforce?

Caroline Nokes MP, the chair of the Women and Equalities Committee, says that Britain currently offers female patients a 'Cinderella service'. 'Medical trials often exclude women, there is less research into gynaecology than other areas, and health conditions like strokes and heart attacks are frequently overlooked,' she says, referencing the fact that only four per cent of the UK's cardiac-disease research budget is focused on women, even though they are more likely to die of a heart-related problem than men. Gynaecological concerns tend to get 'pushed to the back of the queue', Nokes adds, partly because they are still perceived as embarrassing. 'There are many challenges, not least the fact that on social media it is OK to talk about erectile dysfunction, as this is considered a health issue, whereas vaginal dryness is deemed to be pornographic – that's just a snapshot of the rules determined by men, for men.'

> 'Medical trials often exclude women, and health conditions like strokes and heart attacks are frequently overlooked'
>
> CAROLINE NOKES MP
> CHAIR OF THE WOMEN AND EQUALITIES COMMITTEE

Last year, Nokes oversaw the publication of a cross-party report on menopause and the workplace that laid bare the extent to which women's suffering is being ignored. Although there has since been some progress, notably the introduction of a scheme offering affordable hormone-replacement therapy, the government has rejected specific recommendations such as a menopause-leave pilot and mandatory GP training. With nearly a million women forced out of work because of their symptoms, Nokes is determined to maintain pressure on government. 'We will be having ministers back in to explain their decision to disregard the evidence we received from employers, health experts, and women up and down the country,' she says.

While government policy remains out of step with demand, progressive employers can get ahead of the curve by instituting measures to help retain their senior female talent. For Nimco Ali, Mika Simmons and Geeta Nargund, the co-founders of the Ginsburg Women's Health Board (on which *Bazaar*'s editor-in-chief Lydia Slater currently sits), the workplace is an obvious place for change to start. 'Every big company now has diversity and inclusion as part of its strategy, yet over half of British businesses don't have formal health policies, and only four per cent have given their HR teams training on women's health,' says Nargund, who is also a senior consultant gynaecologist at St George's Hospital, London. 'We need to build a culture of transparency that means we can talk about these issues everywhere from classrooms and clinics to the workplace.'

The issues to which Nargund is referring are not restricted to perimenopausal or menopausal women; they affect female employees at every stage of their career. One in 10 women suffers from endometriosis, for instance, yet it takes an average of eight years and 10 GP appointments for the condition to be correctly diagnosed. Meanwhile, the latest Ginsburg campaign is focused on supporting women who go through miscarriage (currently the outcome of one in four pregnancies), yet who may have to use their holiday allocation to grieve their loss, as no statutory leave is on offer. 'Many are forced to continue working as normal, which contributes to a "suffer in silence" culture that is characteristic of the traditional approach to women's health in the workplace,' says Simmons, who is championing a bill going through Parliament that proposes three days of paid leave following a miscarriage. 'This is an opportunity to eradicate harmful taboos and practices that have historically eroded women's mental and physical health.'

Simmons' reference to both mental and physical health is important, as symptoms often go hand in hand among working women. Sarah Bateup, an experienced therapist and the chief clinical officer for the mental-wellness start-up Oliva, says that experiences such as premenstrual syndrome and menopause burden women with 'additional vulnerabilities' that contribute to their probability of suffering from some form of depression. 'Women are twice as likely as men to get a common mental-health disorder, whether that's PTSD, generalised anxiety or something else,' she explains. Responsibilities for looking after children or elderly parents often push self-care down the priority list, while deeply ingrained workplace habits prevent female employees from acknowledging to managers that they are struggling. 'As women, we have to work hard and show extraordinary tenacity to get to a leadership role, and once we get there, we may feel afraid of showing emotions, in case these are perceived as a form of weakness,' adds Bateup. Her mission at Oliva is to pair companies with the best coaches and therapists in the business, so that employees can access professional help with issues that most leaders are ill-equipped to discuss sensitively.

The long-term ambition is that rather than needing to call on third-party, private organisations for health support, women will be able to find it within the NHS. Happily, a project is under way to introduce publicly funded women's-health hubs in local communities that cater for all manner of needs, from contraception and smear tests to menopause advice. Janice Rymer, a national speciality advisor on gynaecology who is working on the blueprint, sees this as a vital step in closing the gender-health gap, as well as in reducing socioeconomic health disparities. 'Women in underprivileged areas are served very badly in terms of their ability to access, for example, hormone-replacement therapy, yet they're usually the ones who need it the most because of their existing conditions,' she says. 'What we're trying to do is make healthcare as convenient as possible.' It's a reminder that there are those out there who are fighting our corner, and that female solidarity is, as ever, crucial to changing systems for the better. □

> 'Every big company now has diversity and inclusion as part of its strategy, yet over half of British businesses don't have formal health policies'
>
> GEETA NARGUND
> SENIOR CONSULTANT GYNAECOLOGIST AT ST GEORGE'S HOSPITAL, LONDON

PHOTOGRAPH: ERIK MADIGAN HECK

AGENDA

Need-to-know news, recommendations and reviews for high-flying women

LEVELLING UP

Emilia Molimpakis, the co-founder of Thymia, on why she is applying video-game techniques to the diagnosis of depression

EMILIA MOLIMPAKIS REALISED THAT THE mental-healthcare sector was failing women when she witnessed a close friend attempt to take her own life. The friend had consulted a GP and was seeing a psychiatrist, yet somehow the gravity of her situation, and the need for urgent treatment, had been missed.

At the time, Molimpakis was studying neuroscience at UCL, and decided to investigate further. She found that the systems used to diagnose mental-health conditions are based on outdated and subjective questionnaires that often have built-in biases. 'For instance, there are questions about your level of interest in sex, which in some cultures it might be frowned upon to talk about, and about how much you've been crying, which women are more likely to admit to than men,' she explains. 'And then there's the remembrance bias – the fact that people's answers are likely to be coloured by the way they're feeling that day, whereas the question may ask them to respond based on the past six months.'

She co-founded Thymia in 2020 in an attempt to find an objective means of identifying and monitoring mental-health symptoms that can ultimately help clinicians provide more appropriate treatment. Drawing on her experience in the gaming industry (she had used her neurolinguistics training to consult on the development of a video game), Molimpakis built a web-based AI platform that analyses patients' speech, body language and movements to assess their likelihood of depression and the potential severity of their case. 'We've found that the best way to gather data is through gamified activities,' she says. 'We look at how people sound and what they're saying, their gaze, their upper-body movements, even how they type.'

Her goal is to make the diagnosis of psychological disorders as clear-cut as it is for physical illnesses, and, in doing so, to change social attitudes towards mental-health issues. 'No one tells someone with diabetes that they just need to "get over it", and the same should go for depression,' she argues. 'If we can show conclusively that someone is experiencing a problem, that's a step in the right direction.' FRANCES HEDGES

www.thymia.ai

1 IN 5

The proportion of women in England who experience a mental disorder, compared with one in eight men*

3 OF THE BEST… WELLNESS DESTINATIONS

BEST FOR WORKING FAMILIES: THE SOKE, LONDON

This South Kensington centre provides targeted mental-health care for adults and children in a beautifully designed space.

www.thesoke.uk

BEST FOR A SOLO GETAWAY: THE SHARPHAM ESTATE, DEVON

Join a women-only woodland retreat to relieve stress through guided meditation, mindfulness and nature walks.

www.sharphamtrust.org

BEST FOR BUSINESSES: BALANCE HOLIDAYS

This female-founded tour operator works with companies to organise corporate away days aimed at boosting team wellbeing.

www.balanceholidays.com

*SOURCE: ADULT PSYCHIATRIC MORBIDITY SURVEY: SURVEY OF MENTAL HEALTH AND WELLBEING, ENGLAND, 2014. PHOTOGRAPHS: TSOPHIA SPRING, THE SHARPHAM TRUST, JAN ENKELMANN, NATALYA CHAGRIN, KATHRYN CHAPMAN, GETTY IMAGES

CAREER CLINIC

Elvie's *Tania Boler* on how to build a business by busting taboos

I began my career in healthcare. I spent time at Action Aid, at Unesco – where I created the first sex-education curriculum – and at Marie Stopes. It was while pregnant that I came up with the idea of a pelvic-floor trainer, later known as the Elvie.

When launching a new product, you have to talk about it to everyone. I walked down the King's Road asking people if they'd thought about pelvic-floor health – they looked at me as if I was crazy! The key is to reach a few influential people who will spread the word (I went straight to Gywneth Paltrow).

Breaking taboos takes persistence. When I first approached John Lewis, they were too embarrassed even to display the product; today, Elvie is stocked everywhere from mother-and-baby departments to Pilates studios.

Pitching a women's-health product to male investors wasn't easy. I'd try to avoid making people feel uncomfortable by going in hard on the numbers, but if they squirmed too much, I knew they couldn't be the right investors for us.

Neglect brings opportunity. Women have been underserved by the health sector for generations, so there's huge space for tech-led innovation.

www.elvie.com

OFFICE PICK-ME-UPS

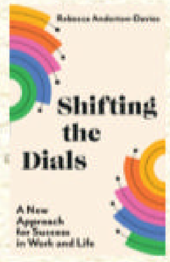
iPhone case, £310, Smythson

Bracelet, £430, Paco Rabanne

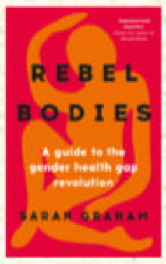
Top, £295; skirt, £355, both Paul Smith

Alphabet pen pots, £40 each, Bridie Hall

BAZAAR BOOKSHELF



Shifting the Dials
by Rebecca Anderton-Davies
The art of work-life balance, according to an investment banker and yoga practitioner.
£16.99, Yellow Kite

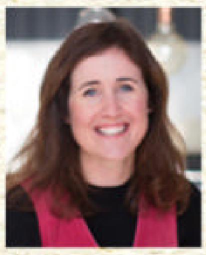


Rebel Bodies
by Sarah Graham
A provocative manifesto on addressing systemic misogyny in healthcare.
£16.99, Green Tree

Sensitive
by Jenn Granneman and Andre Soló
The science behind why we should embrace introversion.
£18.99, Penguin Life

THE FEMTECH REVOLUTION

Four women entrepreneurs using technology to transform healthcare



KIM PALMER

Palmer tried hypnotherapy after a panic attack, and used the experience to build her market-leading app aimed at women suffering from insomnia or anxiety.
Clementine (www.clementineapp.com)

REBECCA LOVE

This scientist-turned-entrepreneur launched a pioneering app to improve the tracking and management of menopause symptoms.
Stella (www.onstella.com)

CHANTELLE BELL AND ANYA ROY

The duo established their virtual clinic to provide peer-to-peer and professional advice on gynaecological issues.
Syrona Health (www.syronahealth.com)

SARAH BOLT

Having worked on behaviour-change campaigns for the NHS, Bolt saw a way to give women greater control over their health via at-home testing.
Forth (www.forthwithlife.co.uk)

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RADO.COM

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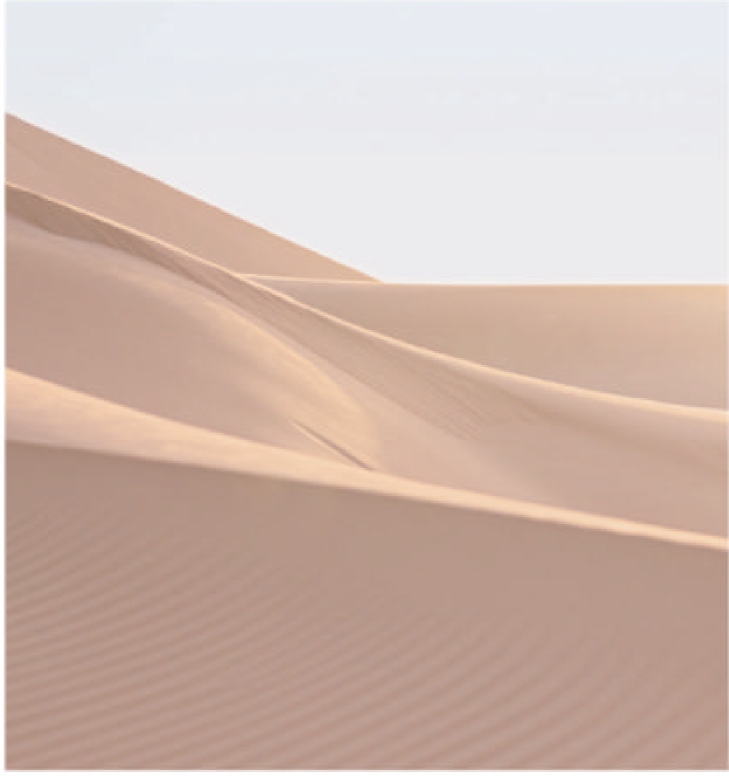
jubilé



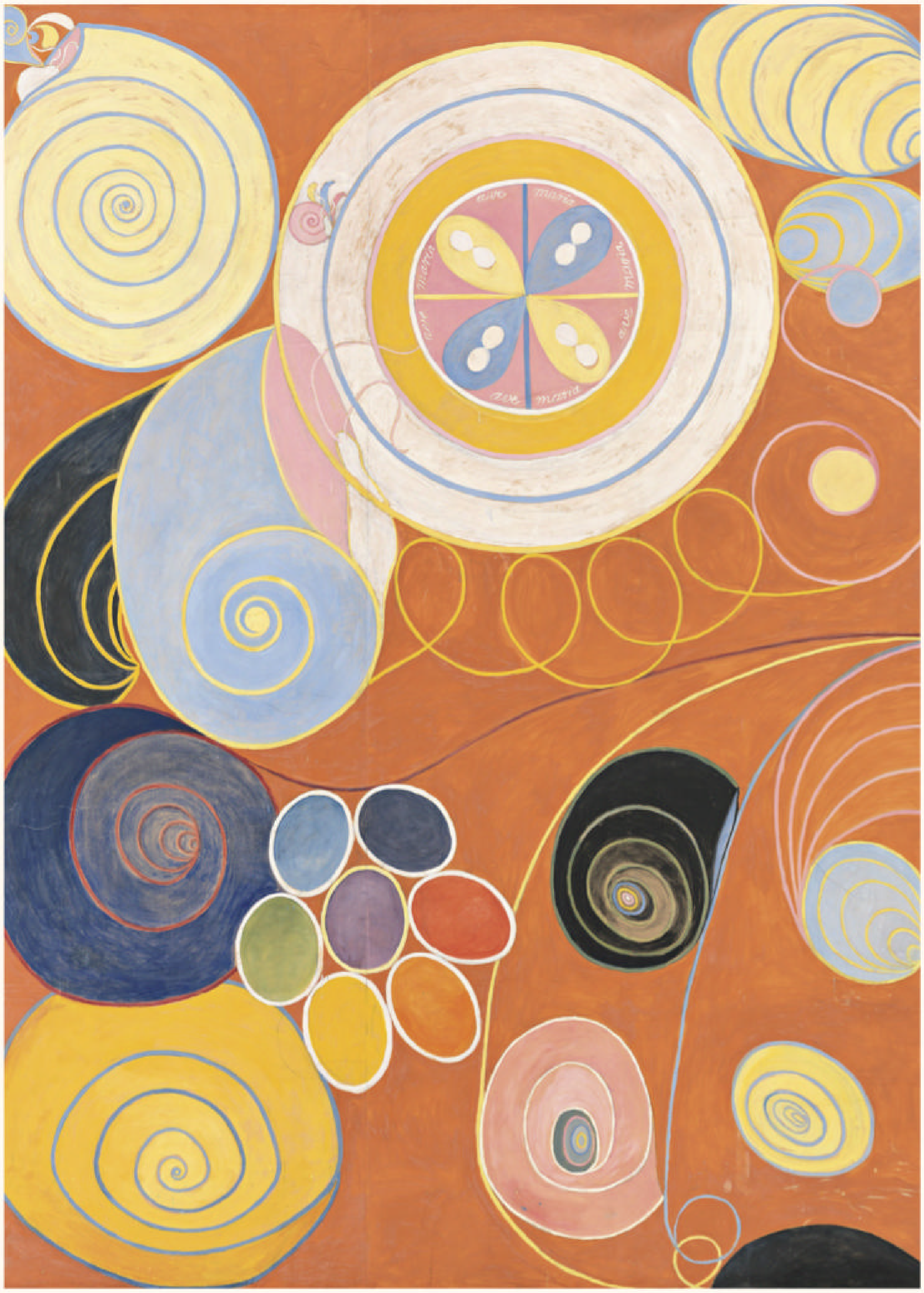
RADO
AUTOMATIC
jubilé

RADO CENTRIX

Feel it!

BAZAAR
TALKING POINTS

EDITED BY
CHARLOTTE BROOK



Circles of influence

The enigmatic artist Hilma af Klint's work in dialogue with Piet Mondrian at Tate Modern. Plus, the *Succession* actress J Smith-Cameron on the show's electrifying finale; and Alexi Lubomirski's stellar portraits

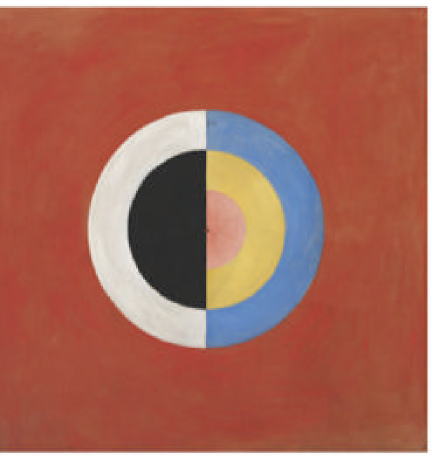
'The Ten Largest, Group IV, No 3, Youth' (1907) by Hilma af Klint

PHOTOGRAPH: COURTESY OF THE HILMA AF KLINT FOUNDATION

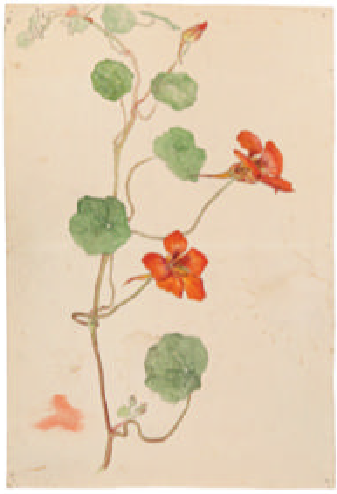
ART

KINDRED SPIRITS

Mysterious parallels between the work of two great artists – Hilma af Klint and Piet Mondrian – emerge in a new Tate exhibition. By *Frances Hedges*

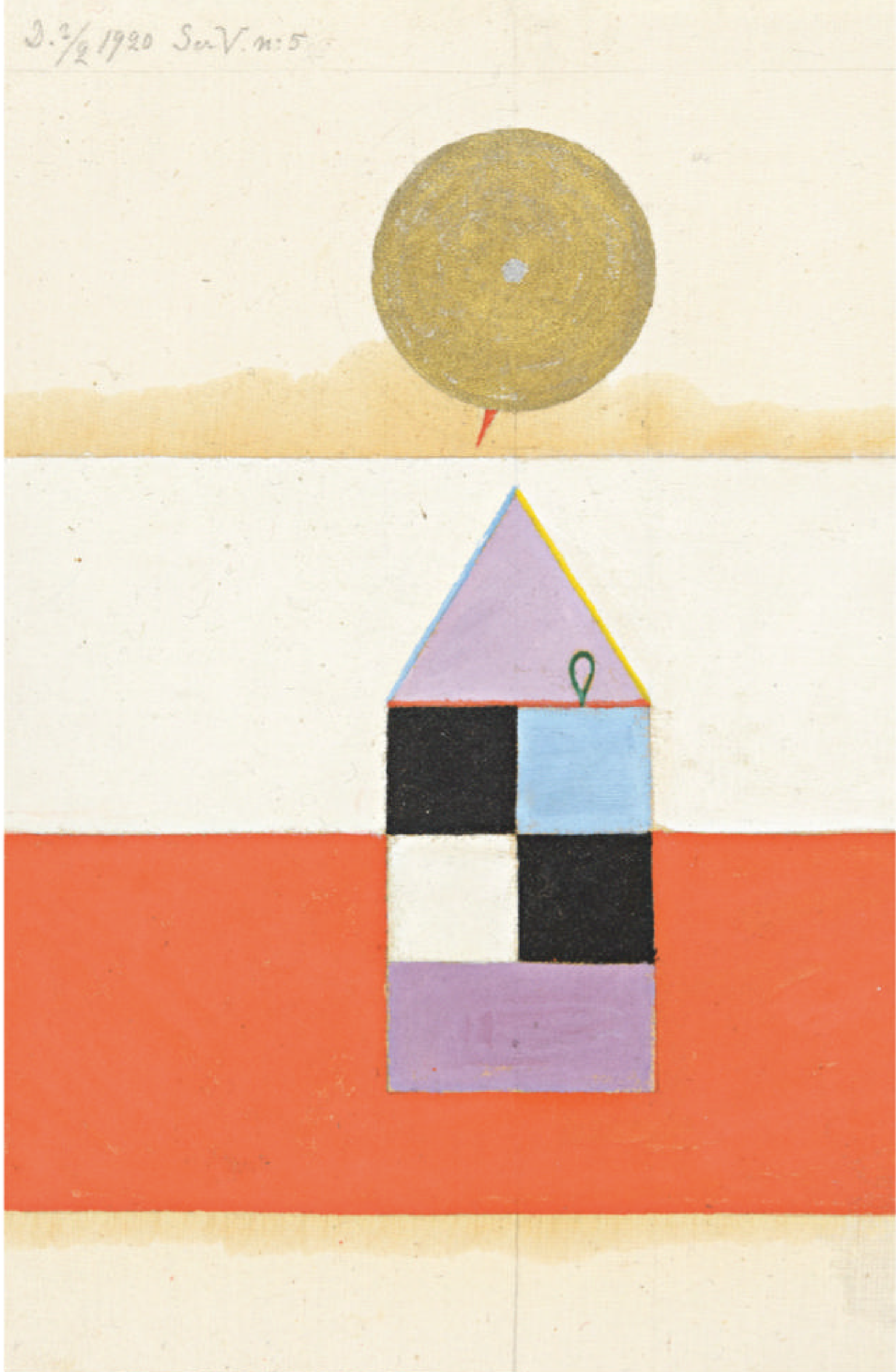


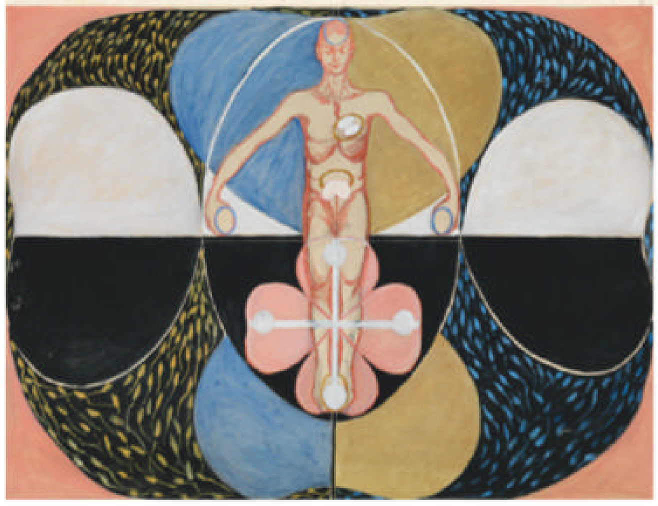
Works by Hilma af Klint, from top: 'The Swan, the SUW Series, Group IX, No 17' (1915). A botanical drawing from about 1890



THAT HILMA AF KLINT SHOULD BE COUPLED with Piet Mondrian in a major show is surprising in itself: here are two turn-of-the-century artists from different countries who never met, nor even made contact, yet whose work shares unexpected connections. Even more intriguing, however, is what the pairing says about the evolution of the art canon. A decade ago, af Klint's work existed in relative obscurity, little known beyond the academic sphere or outside her native Sweden; today, she has a cult following around the world (in the past 12 months alone, she has been the subject of a new biography, a biopic and a virtual-reality experience). She is now just as likely as Mondrian to be described as a pioneer of abstraction, and it is her name, not his, that Tate Modern is banking on to give its forthcoming exhibition blockbuster status.

What brings an artist into critical favour? In the case of af Klint, who was working from the 1880s until her death in 1944, it seems to be a confluence of factors. There is the inevitable public fascination with the spiritual dimension of her art, which the Serpentine brought to the fore in its 2016 display of pieces from her series *The Paintings for the Temple* – a body of work that af Klint, who was also a medium, claimed she had been instructed to create by spirits. (She also





Works by Hilma af Klint, from above: 'Series V, No 5' (1920). 'The Evolution, The WUS/ Seven-Pointed Star Series, Group VI, No 11' (1908)

PHOTOGRAPHS: COURTESY OF THE HILMA AF KLINT FOUNDATION, PRIVATE COLLECTION, ALAMY, SHUTTERSTOCK, © 2022 AMERICAN BROADCASTING COMPANIES, INC. ALL RIGHTS RESERVED

FILM & TV

LOVE SCENES

As *Curtis Sittenfeld* publishes her new novel *Romantic Comedy*, the author shares her favourite on-screen romcoms

Romantic Comedy (£16.99, Doubleday)

When Harry Met Sally...

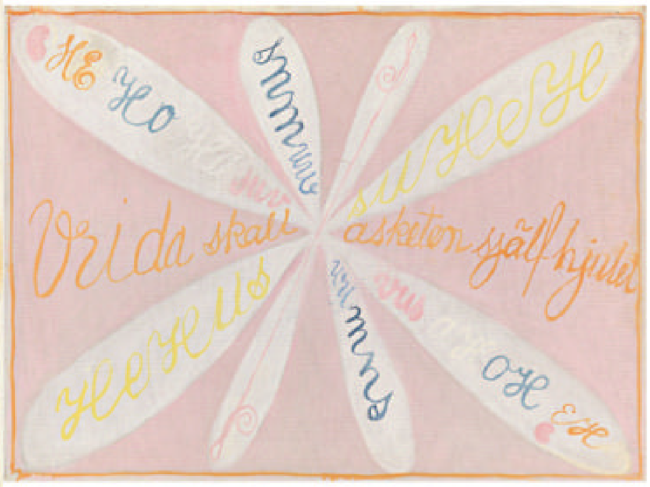
When Harry Met Sally (1989)

'I didn't consciously name Sally in my new novel after Sally in this movie, but I've loved it for its snappy dialogue and complex characters since I first saw it in 1989.'

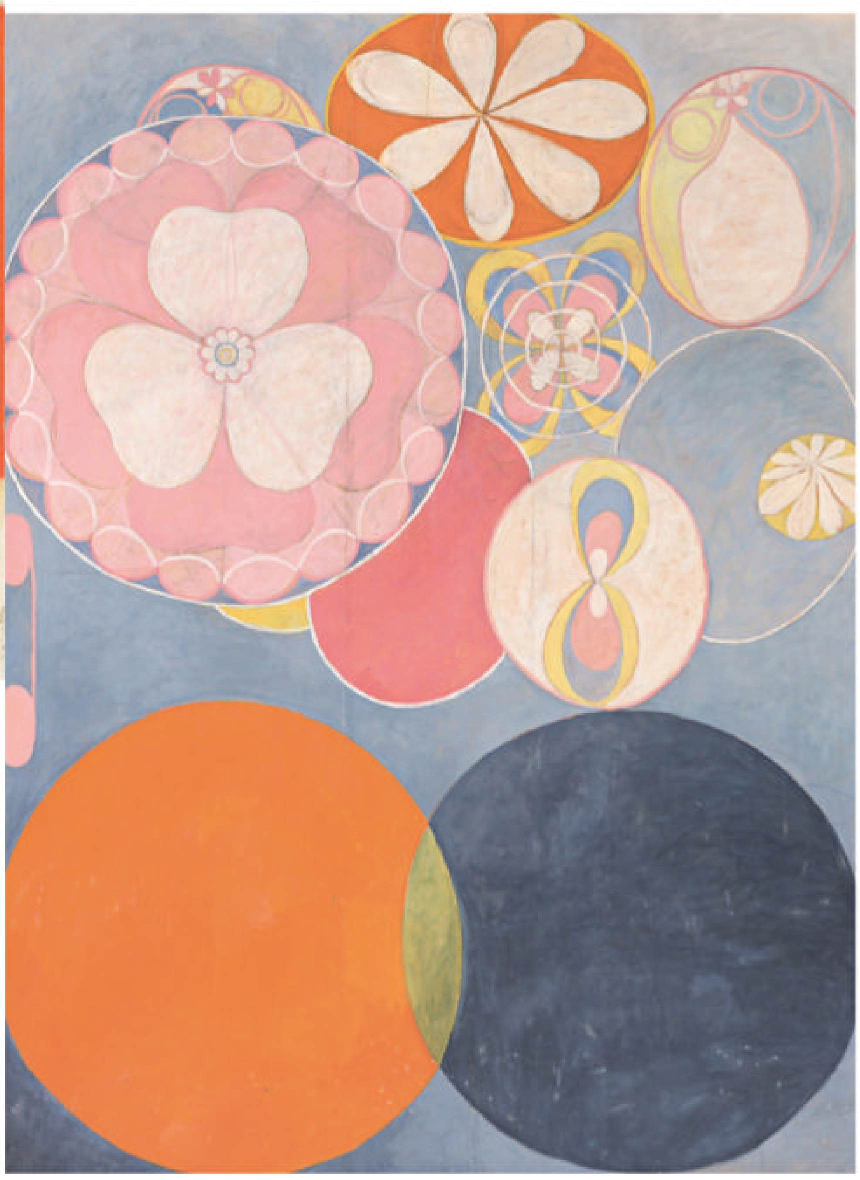
Eternal Sunshine
of the spotless mind

Eternal Sunshine of the Spotless Mind (2004)

'This delightful film explores the notion of soulmates, while acknowledging how hard it can be to sustain the excitement of an early relationship.'



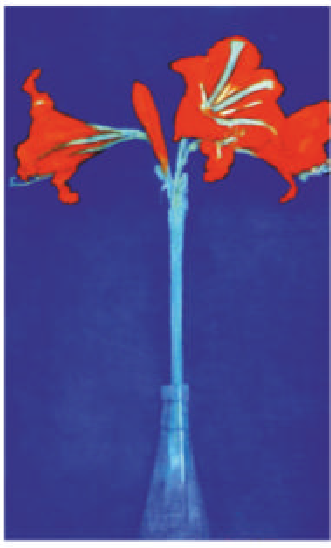
Far right: 'Red Amaryllis with Blue Background' (1909–1910) by Piet Mondrian. Above: 'The Eros Series: The WU/Rose Series, Group II, No 5' (1907); and below: 'The Ten Largest, Group IV, No 2, Childhood', (1907) both by Hilma af Klint



stipulated that none of the paintings should be seen until 20 years after her death, automatically lending mystique to her oeuvre.) Then there is the sense that she was ahead of her time in terms of her artistic approach: though classically trained at Stockholm's Royal Academy of Fine Arts, she moved away from landscape painting to embrace the possibilities of abstraction some years before the movement became widespread. Hence the title of the Guggenheim's 2018 survey of her work, 'Paintings for the Future', and the argument that she, rather than Wassily Kandinsky, deserves the title of the world's first abstract artist – a motion that is part of the wider public conversation about writing female painters back into art history.

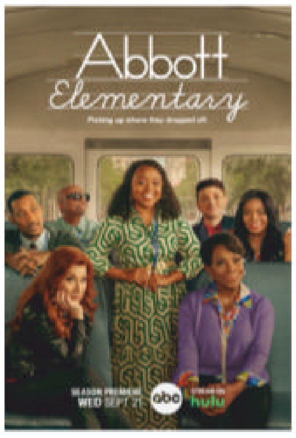
Finally, there is the sheer eye-catching beauty of af Klint's canvases, with their startling colour palette, diversity of scale and mix of organic and architectural motifs. Although nothing compares to seeing the works in the real world, their vibrancy means they have lent themselves to reproduction, whether on posters and prints, fashion and homeware or, most recently, in the digital sphere: in November, Pharrell Williams released all 193 *Paintings for the Temple* as NFTs on his digital-art platform Goda, in collaboration with the London studio Acute Art, which also created an augmented-reality app, *The Hilma af Klint Walk*.

Tate Modern's new exhibition tries to look beyond the hype to consider af Klint as an artist who drew from a wide range of sources and was herself pulled in different directions: guided by the spirits yet deeply engaged with scientific progress; precise in her technique yet with an urge to express herself freely; conservative in her political outlook yet radical in her determination to plough her own furrow. By bringing af Klint into dialogue with Mondrian, the show sheds a particularly interesting light on her affinity with the natural world; both artists spent a formative period making beautifully detailed botanical drawings before they ventured into abstraction, and in each case, the influence of those biomorphic forms can be felt in their later paintings. Af Klint and Mondrian also shared an interest in theosophy – an esoteric 19th-century movement that sought to bring together religious traditions with contemporary developments such as the discovery of radioactivity and X-rays – that is reflected in the inherently experimental nature of their art.



If, looking at af Klint's abstract paintings today, her spirals, swirls and tendrils seem to conceal a meaning that lies just beyond our grasp, that is because the artist herself was striving for transcendence with every brushstroke. 'Those granted the gift of seeing more deeply can see beyond form, and concentrate on the wondrous aspect hiding behind every form, which is called life,' she once wrote. Vital in every sense of the word, perhaps the work of Hilma af Klint was always destined for resurrection.

'Hilma af Klint & Piet Mondrian' is at Tate Modern (www.tate.org.uk) from 20 April to 3 September. □



Abbott Elementary (2021)

'Set at an underfunded elementary school in Philadelphia, this sitcom series revolves around the teachers' triumphs, mishaps and relationships.'

andy samberg
cristin milioti
j.k. simmons
Palm Springs
hulu

Palm Springs (2020)

'With a clever plot and laugh-out-loud jokes, this feminist take on the *Groundhog Day* story follows wedding guests who have to live through the same events over and over.'

NETFLIX | APRIL 22
HEARTSTOPPER

Heartstopper (2022)

'I was charmed by this Netflix series based on Alice Oseman's graphic novels. It beautifully captures the emotional richness of falling in love for the first time as a teen.'

BOOKS

LETTERS FROM JULIET

Revisiting past portrayals of Shakespeare's ill-fated heroine, *Sophie Duncan* finds we have consistently underestimated her strength of voice and purpose

From the discography of Taylor Swift to Steven Spielberg's *West Side Story* remake and the Nineties kitsch of Baz Luhrmann's *Romeo + Juliet*, Shakespeare's 'star-crossed lovers' are ubiquitous. Everyone recognises their story – as the artist Ben Cowan's parody book covers put it, 'Romeo Dies; So Does She'. But who exactly is 'she'; do we truly know Juliet? And what does it mean that our ultimate love-story icon is a 13-year-old girl who meets a boy at a party and kills herself four days later?

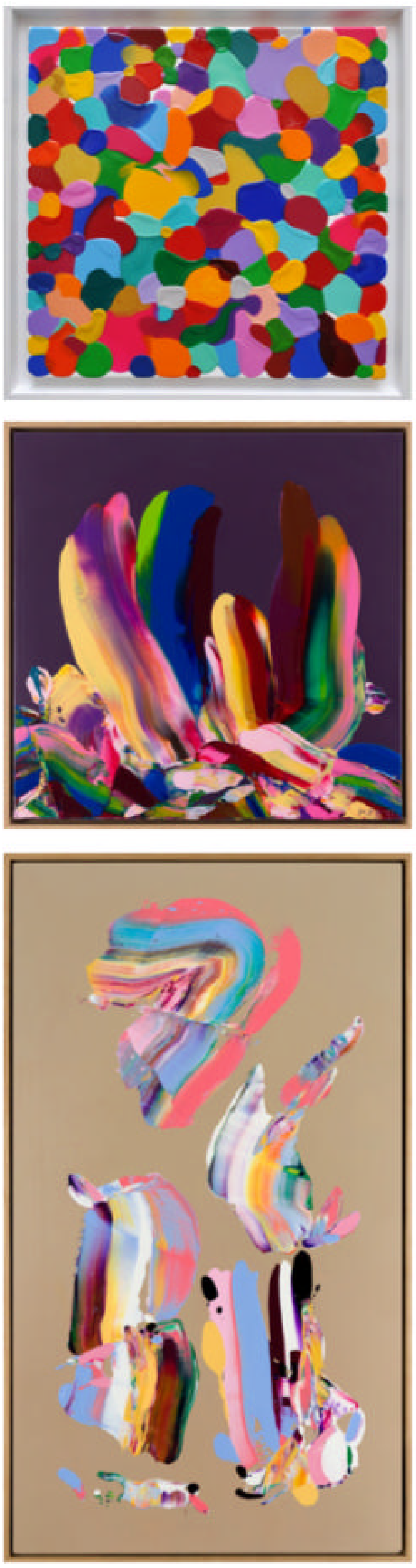
When I started researching Juliet's four centuries as theatre's patron saint of romance, I quickly saw how our obsession with teenage tragedy has justified exploiting young girls. In 1740s London, 14-year-old Jenny Cibber had to play love scenes opposite her own father, Theophilus Cibber, to rescue his slumping career; in 1968, the actress Olivia Hussey, then aged 15, was manipulated into appearing topless in Franco Zeffirelli's now-controversial film.

Rediscovering Shakespeare's original heroine showed me a rebellious adolescent who's far more than a doomed darling atop the wedding cake of Western romance. A child so sheltered she can only leave her family home for church, in Shakespeare's play Juliet orchestrates a clandestine marriage, blackmails her priest into drug-dealing and loses her virginity under her parents' noses – with her nanny as lookout. Then, she informs the audience how much she's looking forward to sex with Romeo, in a frankly astonishing rhapsody whose eroticism was censored for hundreds of years.

Juliet justly tells Romeo that her passion is 'as boundless as the sea'. But as the biographer of literature's most famous teenage girl, I discovered that, actually, her courage and resourcefulness are equally limitless. *'Searching for Juliet' by Sophie Duncan (£25, Hodder & Stoughton) is out now.*

Left: Claire Danes in 'Romeo + Juliet' (1996)

SOPHIE DUNCAN
Searching for Juliet
THE LIVES AND DEATHS OF SHAKESPEARE'S FIRST TRAGIC HEROINE



Right, from top: 'Smarties' by Sarah Emily Porter. 'Conversations #6' and 'Conversations in a Room #7' by Marit Geraldine Bostad

INTERIORS

ROTATE MODERN

Switch up your home gallery with a new art-rental membership club

Created for people who love art but lack the space to invest in multiple masterpieces, Interrupted Art is an innovative subscription service that allows you to borrow and swap original works every 10 weeks (with the option to purchase if you fall in love with your loan). The vision of Stephanie Crosland-Goss, who has previously worked for Tate and the British Museum, it's an accessible way of discovering emerging painters and photographers. FH

£66 a month (www.interrupted.art).

TELEVISION

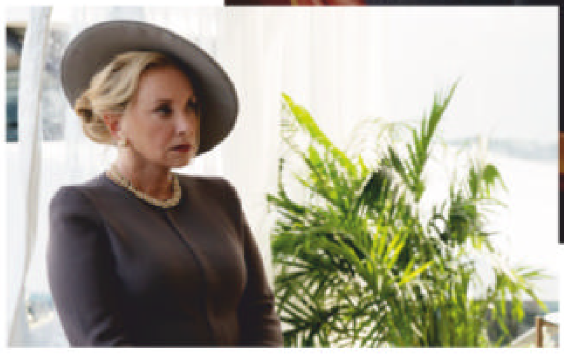
HIGH STAKES

As tensions mount in *Succession*'s final season, *Brooke Theis* talks to J Smith-Cameron about gender roles and her character's complex appeal

J Smith-Cameron would like to make one thing clear: none of the characters in HBO's cult series *Succession* is a role model. But, amid the scandals, the backstabbing and the toxic machismo of the corporation in which her character Gerri Kellman exists, she emerges on top. As the right-hand woman to Brian Cox's media tycoon Logan Roy, she has an iron fist in a velvet glove, and a quiet demeanour that belies a razor-sharp brain. Little wonder she has become a favourite with the show's enormous fan base, who watch her gently pull the strings while Logan's squabbling heirs – Kendall, Roman and Shiv – lose their heads.

'No one's heroic in this story; they're all horrible, amoral plotters and schemers,' says Smith-Cameron, who was born Jeanie but goes by only her initial professionally. 'Gerri's no different, so I've resisted ever thinking of her as a representative for women.' Her South Carolina lilt is just detectable, despite her move to New York more than four decades ago. Since then, she has built an admirable career, including turns in the original Broadway cast of *Lend Me A Tenor*, the legal series *The Good Wife* and the psychodrama *Margaret*, written and directed by her husband, the Oscar-winning playwright Kenneth Lonergan.

When she auditioned for *Succession* in 2017, the part of Gerri didn't exist – instead, the script had 'Gerry', a male lawyer initially created to explain the legal wranglings of the company to the audience. In order to diversify Logan's senior employees, the writers decided to change the sex of the character, so Gerri inherited many of those original lines. 'It wasn't written as if the men were suddenly talking to a lady instead of another man, so Gerri often winces in disgust at the vulgar things they say, but she isn't derailed by them,' says Smith-Cameron, who is skilled at using her body language to show flickers of disdain. 'She's living in this very coarse version of a man's world, and somehow she's weathering it.'



J Smith-Cameron. Left: in 'Succession'

Throughout the three previous seasons, with Logan's health in decline, Gerri has been earmarked to take over as Waystar Royco's CEO several times, but comes to realise this is not something she wants. 'It's a survival game, and she knows the person wearing the crown is the one in most danger,' says Smith-Cameron, whose portrayal of the character strips away the lustre from the 'girl boss' ideal to present something much more real. 'People describe Gerri as invulnerable, but I don't see her that way at all. Really, she's a nervous wreck.' The moments her humanity is exposed are subtle and often improvised – for example, we see the character chewing her nails or her leg jittering under the boardroom table.

Also unplanned was Gerri's erotic frisson with Roman (played by Kieran Culkin), which came about after the cameras caught the two actors exchanging a spontaneous look while still in character at the end of a scene. 'I felt completely blindsided by that,' says Smith-Cameron, laughing. 'This sort of dominatrix comes out. It's not her true nature, and [the connection] puts her in great jeopardy, but somewhere in the back of her brain, she's thinking, "How can I use this to advance my position?"'

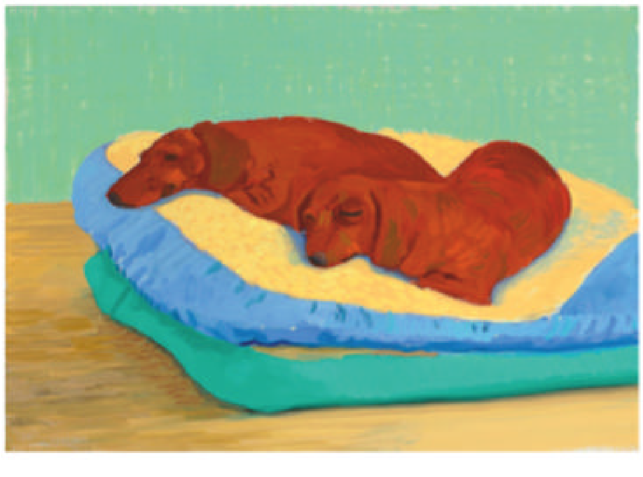
As the eagerly anticipated final season of *Succession* airs, Smith-Cameron reveals that we will see Gerri and Roman's affair continue down its risky road – much like the future of the company, which remains uncertain as the show approaches its critical point. 'Everything ratchets up to a severe storm warning, more than it has before,' she says. One thing we can feel confident about is that, as ever, Gerri will be one step ahead of the rest.

The new season of 'Succession' is currently on Sky and Now. ☐

ART

MAN'S BEST FRIEND

In 'Faithful and Fearless', a joyous celebration of canine portraiture at the Wallace Collection, historic masterpieces make happy kennel-mates with their modern counterparts, such as Hockney's touching paintings of his dachshunds Stanley and Boodgie. *Until 15 October; www.wallacecollection.org.* CB



'Dog Painting 19' (1995) by David Hockney

PHOTOGRAPHS: VINCENT TULLO, BRITISH LIBRARY BOARD/BRIDGEMAN IMAGES, ALAMY, INTERRUPTED ART/SARAH EMILY PORTER/MARIT GERALDINE BOSTAD, HBO/MACALL POLAY, DAVID HOCKNEY, RICHARD SCHMIDT, COLLECTION THE DAVID HOCKNEY FOUNDATION

Julia Roberts.
Right: Sienna Miller.
Opposite, clockwise from top: Lupita Nyong'o. Olivia Colman. Cynthia Erivo, all photographed by Alexi Lubomirski for Harper's Bazaar

PHOTOGRAPHY

DOUBLE EXPOSURE

Celebrated in a new visual anthology and an exhibition at Claridge's, Alexi Lubomirski's portraits for *Harper's Bazaar* capture a galaxy of stars from the worlds of film and fashion. By *Brooke Theis*

Alexi Lubomirski

ALEXI LUBOMIRSKI HAS A NATURAL ABILITY to put the people he photographs at ease. 'I have to find out who they are and who they need me to be for the day. Do I sense they want to be treated with the utmost respect… or that they like rude jokes?' he says with a smile. 'When they feel like I've heard them and I understand them, trust is born.' His thoughtful approach, combined with deft camera skills and legendary charm (not to mention dashing good looks), has made Lubomirski the favourite photographer of the world's most notable celebrities. He is drawn to images where his subjects appear at their happiest and, during his two-decade career, he has captured countless famous faces – including this month's cover star Elle Fanning – in soft moments of reflection or peals of laughter.

The son of a Peruvian-English mother and a Polish prince, Lubomirski only learnt of his aristocratic heritage at the age of 11, while living in Botswana – the same year his stepfather gave him his first camera, a discovery that enthralled him rather more. 'I found the joy of taking pictures of friends, trying to show them in their best light,' he says. He returned to the UK to study for an art foundation degree at the University of Brighton, specialising in fashion, before moving to Paris in 1999, where he worked as Mario Testino's assistant for four years. Subsequently, he began building his portfolio as a celebrity photographer, with early shoots featuring Renée Zellweger, Naomie Harris and Cate Blanchett.

In 2018, he was commissioned to take Prince Harry and Meghan Markle's official engagement and wedding photos, as well as portraits of King Charles and Camilla, the Queen Consort. In these, Lubomirski captures the more intimate side of a family usually portrayed in formal set-ups. One shot, for example, shows Charles mid-chortle, while Camilla's hand rests on his knee. 'What I noticed with the two of them is that, when nobody was looking, they would just be whispering to each other, smiling and laughing. It was like watching a new boyfriend and girlfriend,' he says.

His long-standing relationship with *Bazaar* has seen him shoot many covers, including those featuring Olivia Colman, Lupita Nyong'o and Jennifer Aniston – all set to appear in his forthcoming book of 113 portraits, *The Sittings (2003-2023)*. Julia Roberts, with whom he has built a particular rapport, has written the foreword. 'Julia creates this familial vibe on set,' he reflects. 'When I do the light test, I'll say something to make her laugh, take the frame and wait for two seconds while the image travels through the wires and comes onto the computer screen beside the clients. I will listen, and 100 per cent of the time, I hear this "Oh!" – this collective joyous sigh – because of *that* smile.'

While he was working with Lupita Nyong'o, he learnt that she loves to dance – so he decided to blast Prince songs from the studio speaker system. 'I started dancing behind the camera, like a dad at a wedding. She began to move, too, and the whole crew lit up,' he recalls. 'Once that mood is set, you can carry it on for the rest of the day.'

To coincide with the release of *The Sittings*, Lubomirski is curating an exhibition of his works at Claridge's ArtSpace with *Bazaar*'s creative director Tom Usher, so that visitors will have a chance to look at his portraits up close. 'That's the thing with being an artist,' he says. 'It's not just about creating the work. You want to share it with other people so that, hopefully, they will feel the same emotion from it as you do.'

'The Sittings (2003–2023)' by Alexi Lubomirski (£45, www.alexilubomirski.com) is published on 24 April. All proceeds will be donated to Concern Worldwide. The exhibition will run at Claridge's ArtSpace, from 24 April to 15 May. □

PHOTOGRAPHS: ALEXI LUBOMIRSKI

BOOKS

THE LIVES OF OTHERS

In Diana Evans' sequel to *Ordinary People*, a series of subtly drawn domestic vignettes add up to a state-of-the-nation masterpiece. Here, the author tells *Erica Wagner* why she felt compelled to continue telling her characters' story

Diana Evans

Diana Evans was working on a book for younger readers when she felt an urge to turn away from fantasy to the events of the real world. 'There was so much going on around me, in our politics, in Britain, that I was angry and outraged about, and I just couldn't carry on with this fantastical adventure story – it didn't feel important enough,' the author tells me. She realised it was time to return to past characters who simply wouldn't leave her alone.

Evans made her name in 2005 with her debut *26a*, a haunting bildungsroman about twins growing up in Neasden – as Evans herself did – that won the Orange Award for New Writers. But it was her third novel, *Ordinary People*, published in 2018, that marked her out as a writer blending political engagement with literary excellence. Domestic love and strife are set against the Noughties background of Barack Obama's inauguration and the death of Michael Jackson, placing the narratives of its four lead characters – Michael and Melissa, Damian and Stephanie – into history. It was shortlisted for the Women's Prize for Fiction, the Rathbones Folio Prize and the Orwell Prize.

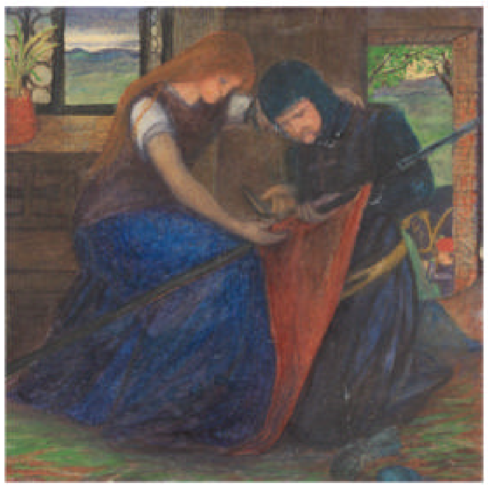
'I thought, when I finished *Ordinary People*, that it was over,' Evans says now. 'It had taken seven years to write and I was just so relieved to be out of it finally.' But storytelling has its own demands, and six months after the book's publication, she found its characters were calling her back. It had been a turbulent time: Grenfell Tower had been destroyed by the worst residential fire in Britain since World War II; the UK had voted to leave the European Union; and Donald Trump had been elected President of the United States. 'I felt a need to record what was going on around me in some way, and these characters were speaking to me,' she says. 'I could hear their voices, and I was interested in what happened to Michael and Melissa because, to me, their love story felt like it had almost epic proportions. I really wanted them to be together and was interested in why they couldn't work it out – how much that had to do with the people they had been before they met each other, and the world they were living in then.'

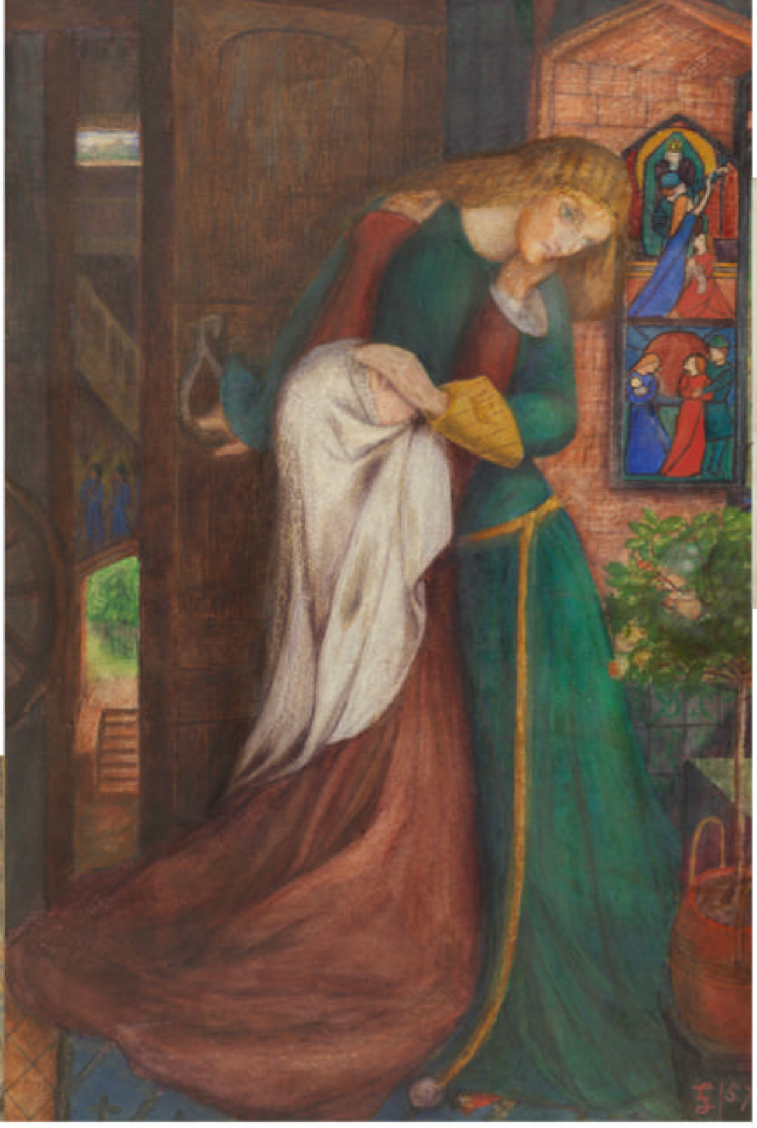
In a bid to answer these questions to her own satisfaction, she wrote *A House for Alice*, which is set in 2017 and begins with two fires: the disaster at Grenfell Tower, and a house fire that sets the events of the novel in motion. In the latter, an elderly man, Cornelius Pitt, is killed; the titular Alice is his estranged wife, and Melissa's mother. While seemingly settled in London, she longs for the place she still thinks of as her home – Nigeria – and determines to build a house there. This is a rich, multi-layered novel of interconnected lives; it's no wonder Evans cites Tolstoy as an inspiration. 'I love his writing,' she says. 'I love the fact it is so magnanimous and huge, yet so intricate and accurate in the way it observes the psychologies of people.' She also cites Richard Ford and John Updike, whose Rabbit books offer a detailed portrait of a particular slice of America's white middle class. 'I guess I'm doing a similar thing from inside the Black British middle class – I'm trying to chart and document everyday life, and watch characters as they go through time.'

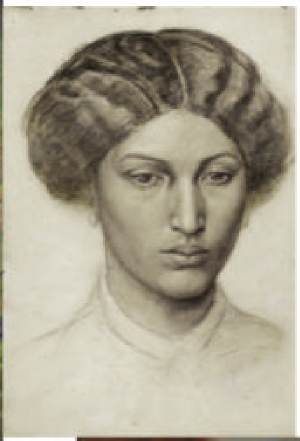
Like Ford and Updike, she plans a multi-book series: she knows that *A House for Alice* will be the second part of a trilogy, the next book set eight years after this one. 'The great thing is I have quite a long time before I even need to start writing it,' she says, happily. 'I think by that point I'll be ready. I'll be curious to see where these characters have ended up. I will have had time to see what's going on around me.' Time to see, to consider and, no doubt, to create another rich, detailed portrait of not-so-ordinary people.

'A House for Alice' by Diana Evans (£18.99, Chatto & Windus) is out now. □

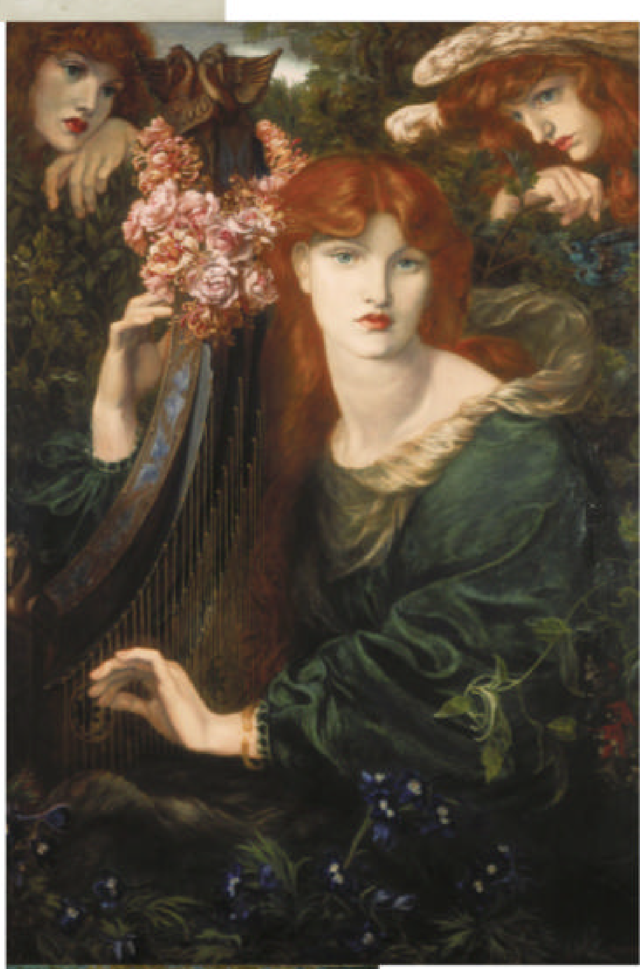
PHOTOGRAPHS: GRAEME ROBERTSON/EYEVINE, RICHARD PHIBBS, TATE, GUILDHALL ART GALLERY, CANTOR ARTS CENTER, STANFORD UNIVERSITY, MUSEUM PURCHASE FUND, PRIVATE COLLECTION, GETTY IMAGES



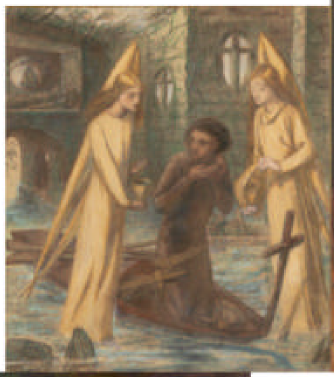


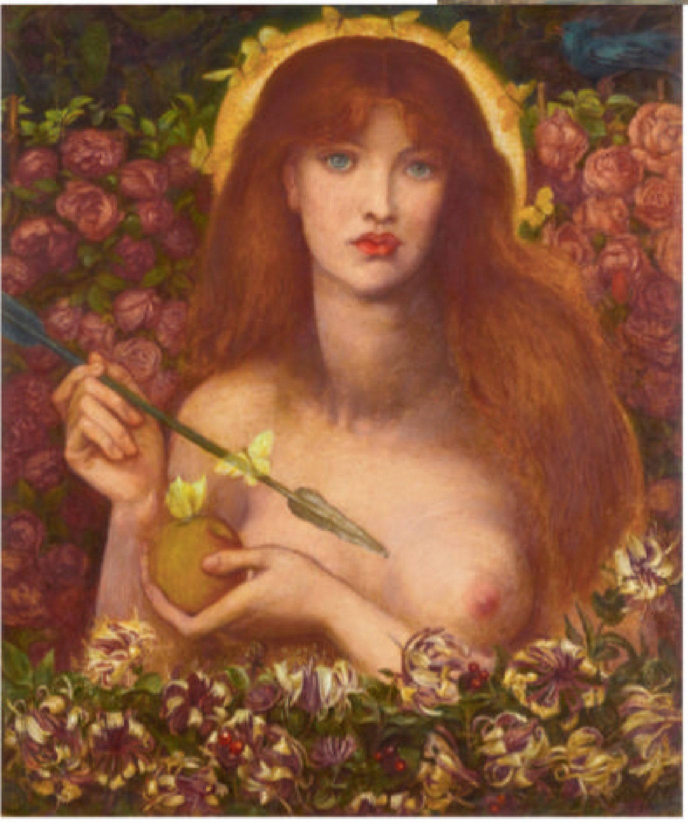


Left: 'Head of a Young Woman [Mrs. Eaton?]' (1863–1865). Below: 'La Ghirlandata' (1873). Bottom: 'The Girlhood of Mary Virgin' (1848–1849), all by Dante Gabriel Rossetti



Above: 'Lady Affixing Pennant to a Knight's Spear' (1856). Right: 'Sir Galahad and the Holy Grail' (about 1855–1857). Far right: 'Lady Clare' (1854–1857), all by Elizabeth Siddal





Above: 'Venus Verticordia' (1868) by Dante Gabriel Rossetti

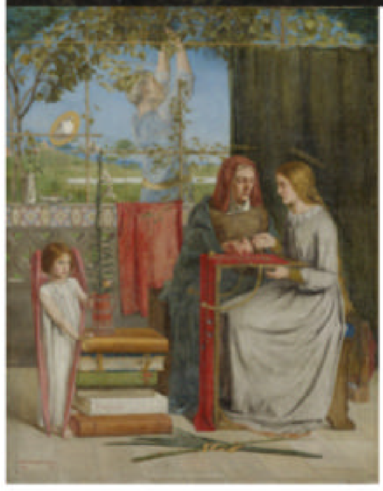
ART

SISTERHOOD WORKS

What lies behind the female faces of romanticism?

In a new show hinging on the Rossetti family, Tate Britain is recalibrating the pre-Raphaelite canon. Most revelatory are exquisite paintings by women artists who have too often been overshadowed by their male counterparts, including the largest display of works by Elizabeth Siddal in 30 years. Elsewhere are extracts of Christina Rossetti's poetry, plus paintings by Siddal's husband Dante Gabriel Rossetti, shown in the context of the lives of the women who sat for him, such as Fanny Cornforth and the skilled embroiderer Jane Morris. CB

'The Rossettis' is at Tate Britain (www.tate.org) until 24 September.



THEATRE

AGAINST THE CLOCK

Join Ruth Wilson on 19 and 20 May at the Young Vic, as she completes a virtuoso feat of acting and stamina in *The Second Woman* – a play that requires repeating a single scene with her character's lover 100 times, with 100 different men in the role, over a single 24-hour stretch.

Ruth Wilson

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*Clinical Study, 25 women.

BAZAAR
LIVING

EDITED BY
CHARLOTTE BROOK & BROOKE THEIS

STOP AND SMELL THE ROSES
Born in 1842
AFRICA

Elizabeth Day at home in south London

Writer's retreat

Elizabeth Day's love of literature manifests itself in every corner of her home. Plus, Hannah Weiland's signature Sri Lankan dish; and an innovative new design destination in Islington

PHOTOGRAPH BY SIMON BROWN STYLED BY HOLLY GORST

A new leaf

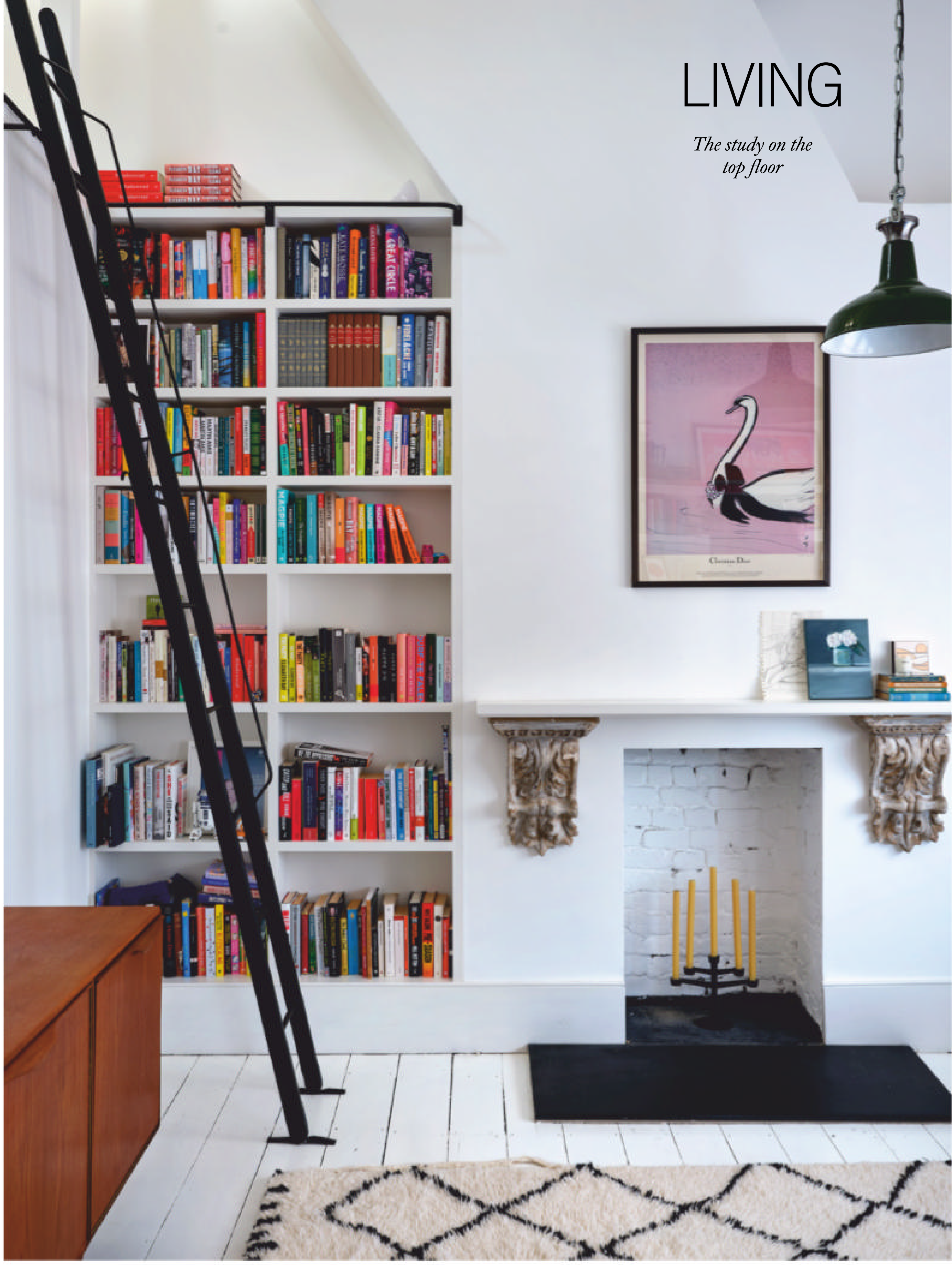
Elizabeth Day and her husband embarked on a fresh chapter of their lives when they moved to their airy south-London home, which they have filled with fiction, mid-century furniture and a ginger feline friend

BY CHARLOTTE BROOK

PHOTOGRAPHS BY SIMON BROWN STYLED BY HOLLY GORST

Opposite: Elizabeth Day in her reading corner. Below: a detail of its bookshelves

The study on the top floor



MUCH LIKE THE WRITER AND BROADCASTER herself, Elizabeth Day's home is chic, highly organised, welcoming and tall. The handsome Victorian townhouse sits on an elegant boulevard in south London, lined with silver birches from whose branches bluetits flutter; as I knock on the front door, I spy Huxley, Day's beloved ginger cat, keeping an eye on street happenings from a first-floor window ledge.

Best known for *How to Fail*, her chart-topping podcast, as well as for her novels and non-fiction, Day moved here in 2019 with her husband Justin Basini, a tech entrepreneur. As soon as they came across this particular street while house-hunting, the pair desperately wanted to live on it – but almost gave up the dream, at one point even making an offer on a property on another road nearby. 'On paper, it was nice, but it just didn't have a great feeling,' Day says, putting the kettle on in her kitchen, which looks out onto a prettily rambling back garden. 'I told myself not to be ridiculous – that *I* can bring the feeling!' But she didn't have to: this house came on the market, and Day visited immediately. 'As soon as I stepped in, I realised, "Oh, *this* is the gut reaction I've been wanting." It wasn't really about how it looked – this house just feels right,' she says.

All three of the floors – containing five bedrooms, including three for Day's step-children – have high ceilings and walls painted white. 'We like the idea of home being calm and light,' she says. 'White allows us to keep the sense of space, and add colour through furniture, art and objects we love.' As she and her husband moved here from small flats, with very little furniture – Day had left her previous marriage with nothing larger than her great-great-grandmother's wooden trunk, which now sits in her bedroom – decorating the house was one of their first joint enterprises.

Both are drawn to the mid-century aesthetic, and a palette of dark greens and mustard yellows – but while Basini leans towards minimalism, Day likes a trinket. 'If it were up to me, I'd just fill every shelf with books,' she says, rolling her eyes self-deprecatingly. 'But actually, while books are my love, they are also my work, so it's nice to have them in set areas – mostly in the study and the little reading nook by the window – and have some rooms book-free.'

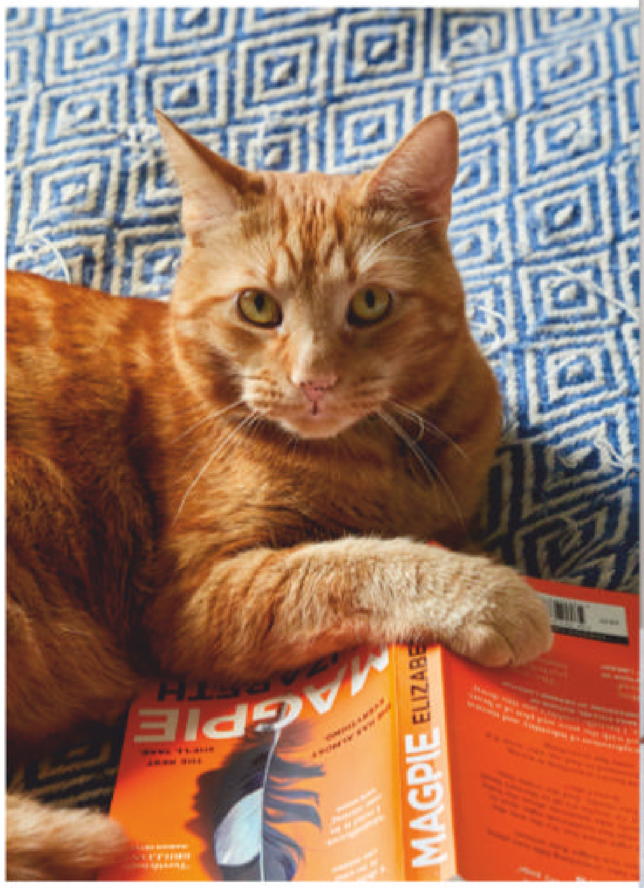
All the blank-canvas spaces are punctuated with treasured heirlooms and ephemera picked up through her life and career: her grandfather's perpetual desk calendar; scarlet

The main bedroom

ceramic vases that were a 40th-birthday present, a framed Cannes Film Festival poster from when Day was covering it for the *Evening Standard* diary; a Japanese print bought in New York.

Day has a tradition whereby each time she publishes a book, she spends some of the advance on a piece of art. One such is a surrealist collage of birds by Kate Harwood, which hangs above the fireplace. 'It's based on those cameo portraits that sailors used to give their loved ones before they went to sea,' she explains. It remains to be seen what the writer will pick up for herself to celebrate her latest non-fiction title, *Friendaholic*, an investigation into the nature of friendship, which has just landed in bookshops.

A literary thread runs throughout the house in other ways, too: in the kitchen, her favourite teacups are beautiful vessels by her friend, the novelist and potter Elizabeth Macneal. The ideal mug size, I learn from Day (who is a passionate green-tea drinker), is large, 'but not so big it's charmless'. 'My dream mug came from an ex-boyfriend's office in LA,' she tells me. 'I broke the original and he kindly sent me two more in the post. The final one smashed last year, but I'm a married woman now, so I just can't be getting in touch with an ex again to ask for more of his corporate cups!' Instead, she has found a stylish second-best in Henry Holland's latest handmade collection.



From top: the perpetual desk calendar that belonged to Day's grandfather. Huxley the cat

For larger furniture, Day sought advice from another friend, the interior designer Sarah Spencer-Ashworth. Many of the pieces she eventually chose are antique or vintage – the mid-century chairs were sourced from Vinterior, and Lassco provided the Matisse cut-out prints forming a gallery wall on the top-floor landing. That passage leads to the beamed, high-ceilinged study, complete with a mezzanine, library ladder for the bookshelves and a double desk, which Day and Basini share. She works on her journalism, admin and podcast recordings here, but prefers, when writing fiction, to be in a café – or, as was the case when she was finishing her best-selling novel *Magpie* during lockdown, in the spare bedroom next-door, accompanied by 'coffee-shop sounds' playlists on YouTube.

It seems that, here, Day has built an

The dressing table in the couple's bedroom

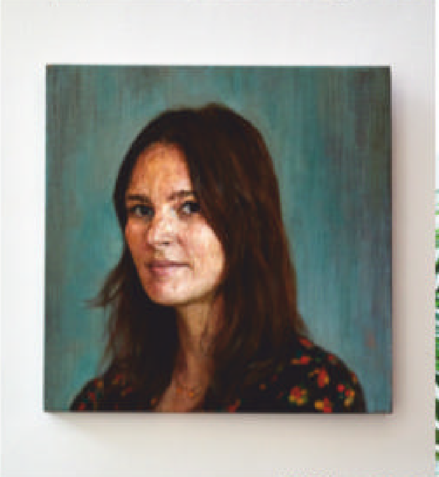
Day in her bedroom

The double desk in Day's study

Matisse prints on the top-floor landing

environment that suits her life, work and personality, which she describes as that of 'an introvert who has successfully learnt how to be an extrovert'. Alongside the many bedrooms for friends and family to stay in and a large dining table for convivial lunches, there are plenty of quiet corners in which to read, write and recharge. As I leave, I stop to admire the thriving indoor plants – including a human-size olive-tree. 'Oh, that's all Justin,' Day says, scooping Huxley into her arms. 'I look after the cat. We play to our strengths in this house.'

'Friendaholic: Confessions of a Friendship Addict' by Elizabeth Day (£16.99, Fourth Estate) is out now. □



Left: a portrait of Day by Danny Howes

HAIR AND MAKE-UP BY MARLÈNE ANDERSSON, USING TOM FORD BEAUTY AND BALMAIN HAIR UK

ELIZABETH'S HOME TRUTHS

FOR DOMESTIC BLISS, I NEED...

Huxley, my cat. Oh… and my husband, I guess?

MY RECIPE FOR A GOOD PARTY...

Chilled champagne and the ingredients for many margaritas. Cheese straws. A three-hour Spotify playlist that starts with Django Reinhardt and ends with Beyoncé. No dress code. Guests who provide either good conversation or bad behaviour.

ON MY INTERIORS WISH LIST...

A sofa-bed that is both stylish and comfortable – if one of those exists, please let me know. I once saw some Pierre Paulin chairs upholstered in moss-green bouclé that are the epitome of everything I want in a seating arrangement.

THE ULTIMATE LUXURY ITEM FOR THE HOME...

I should say something sensible like underfloor heating or a sparkling-water tap. But in my most Kardashian-esque dreams, I'd love a fully equipped gym.

ON MY BEDSIDE TABLE...

I have my grandfather's cigarette case, a dictionary of aphorisms and a Sunset Tower Hotel ashtray given to me by my husband around the time we first said we loved each other.

MADELEINE AND SPRITZ BAR

CULT SHOP

STUDIO ARVA

At Abisola Omole's elegant London store, every object tells a story.

By *Brooke Theis*

Above: Abisola Omole in front of her swimming-pool sculpture

Set in the old post-office complex just off Islington's Upper Street is the newly opened Studio Arva, which the creative director Abisola Omole has designed as a paean to the idea of home. 'You should always be looking forward to returning to your space,' she says. 'Your house should be the place that grounds you and brings you warmth.'

'Arva' is Swedish for 'inherit', which nods to its Scandinavian influence, but the shop also stocks a selection of Japanese ceramics, Moroccan textiles and mid-century pieces, alongside Omole's own contemporary furniture designs. She says she was drawn to the name for its aesthetic appeal. 'I was fascinated by how it can mean so many different things, from inheriting knowledge to inheriting something of monetary value. I copyrighted it about six years ago, thinking I would use it one day.'

Omole has previously created event spaces for brands such as Selfridges and Starbucks through her company, the Apartment – but her priorities shifted in 2020. 'I wanted to start focusing on my own story,' she explains. She began selling pieces from her collection – gathered from antique markets, warehouses, Gumtree and eBay – through her online shop before she invested in bricks and mortar last year.

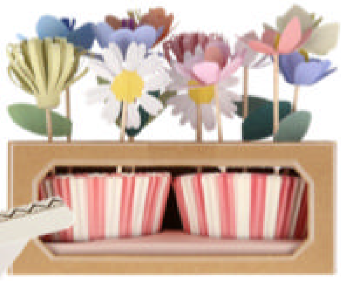
At the centre of the store is an eye-catching rectangular sculpture resembling a swimming pool, 'a fun way to bring endless summer to London,' she says. Three cabinets hold most of the objects, from vintage Wedgwood trinket boxes to 1960s alabaster cups – with each of which Omole says she has a 'personal affinity'. Among her most popular items are decorative Italian onyx fruits and marble pedestals ('Any time I get some in, they go'), as well as her own collection, which features curved shelving units and coffee tables. 'I want it all to feel like a casual, unpretentious exhibition,' says Omole, who encourages visitors to sit on the furniture and ask questions. 'For me, it's about tapping in to what makes you happy.' *www.studioarva.co.uk*

FOOD

PICK OF THE BUNCH

An edible arrangement of delectable floral treats

Ice-cream, from £4.50, Amorino


Cake toppers, £13.50 for 12, Meri Meri

Fondant fancies, £11 for a box of four, Bettys

Macarons, £32 for six, Emma Dodi Cakes

Cupcakes, from a selection, Likelulu Cupcakes

Chocolates, £12, Choc on Choc

FORTNUM & MASON
Chocolates, £14.95, Fortnum & Mason

Biscuits, £48 for 16, Biscuiteers

EXPERT'S TIP

> 'There are a couple of plants I think everyone should sow and grow at this time of year, and one is the courgette Romanesco. It can be planted in the garden or in a huge pot, and like most courgettes, it's at its tastiest when small – the length of your thumb.'

Sarah Raven, horticulturalist and writer

Left: Florence St George. Below: her ceramic creations

HOMEWARE

TAKING SHAPE

How Florence St George found purpose in pottery

Florence St George was struggling with postnatal depression when she had an epiphany: she needed to do something physical. 'I bought a bag of air-dry clay and started pinching it into a small pot,' she says. 'I immediately felt safe.' An act of self-preservation became a vocation: St George's sculptural vessels are coveted by interiors connoisseurs; she has worked with Monica Vinader on homeware collections; and she is publishing a book that is part guide to making ceramics and part memoir. 'Francis Bacon noted how extraordinary it is that, in a kiln, wax melts and clay hardens,' she says. 'In an inferno, instead of weakening, it gains strength. That's what I am trying to be like in life.' CB

'The Potter's Way' by Florence St George (£16.99, Short Books) is published on 27 April; www.florencestgeorge.com.

MY LIFE ON A PLATE

HANNAH WEILAND

The fashion designer and Shrimps founder on her love of pasta and pickles

I'm half-Jewish, and when I was a child, my Nana would come over on Sundays for a big brunch. She would bring her chicken soup, and my dad would go to the local deli and get bagels, pickles, gefilte fish balls, chopped herring, eggs and onions. It's a tradition that we still hold when my family gets together.

I've always loved to eat anything pickled, especially olives. My favourites come from a delicatessen in Holland Park called Speck, and they're stuffed with anchovies and garlic.

One of the best meals I've ever had was at Da Adolfo on the Amalfi Coast. It's almost impossible to get in – they never pick up the phone. My husband and I went there on our honeymoon, and I had seafood pasta and white wine sangria, which they served with cut-up peaches in a Deruta jug.

For a celebration, I'd go to Rochelle Canteen in Shoreditch. It has a beautiful garden and the food is so fresh: the barbecued sea-bass with fennel is amazing, and so are the salads – there's one with multicoloured beans, artichokes and mushrooms.

I have a large collection of tablecloths bought on holidays. They make a really big difference when it comes to laying a table. I'll also use Shrimps candles, placemats and flowers bought from the farmer's market.

When we're hosting, my husband and I keep it simple. We do one main dish, like Sri Lankan chickpea curry, then roasted plums sprinkled with cinnamon sugar and served with cream for pudding.

Hannah Weiland with one of her table arrangements

A YEAR FULL OF VEG BY SARAH RAVEN (£27, BLOOMSBURY) IS OUT NOW.
PHOTOGRAPHS: MORGANE LAY, ANTONY ST JOHN, GETTY IMAGES, MILO BROWN, HARRY SOAMES

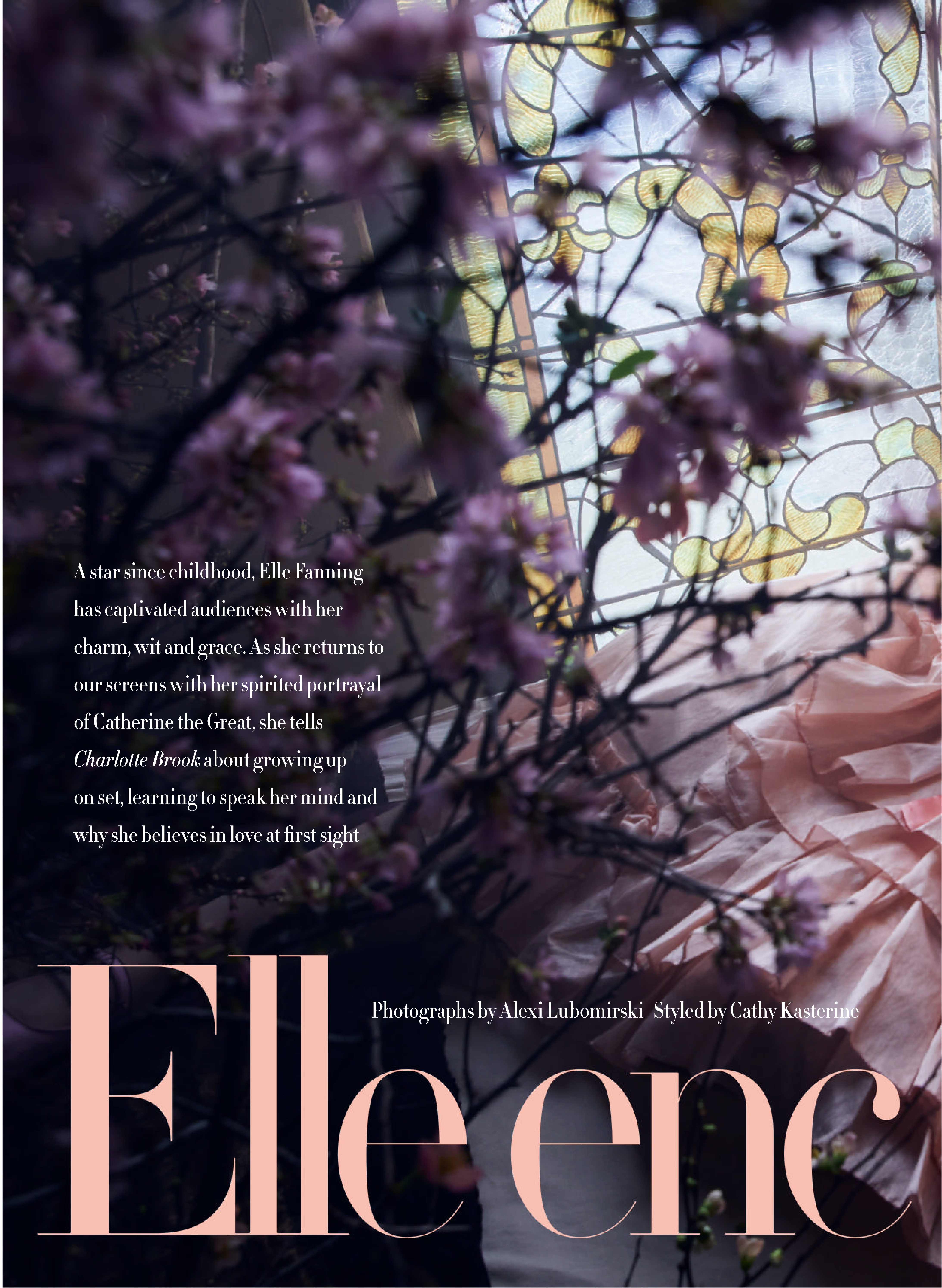
Harper's BAZAAR

MAY 2023

Open the door to the land of fashion make-believe, where cloaked enchantresses dwell alongside sprightly May queens. Our heroine Elle Fanning recounts her Hollywood fairy tale so far (and why she has faith in finding her Prince Charming), while the Marchioness of Bath invites us on a magical mystery tour of the legendary Longleat estate. Finally, the author Rowan Hisayo Buchanan falls under the spell of a Ferragamo scarf that transports her back in time...

PHOTOGRAPH BY ALEXI LUBOMIRSKI

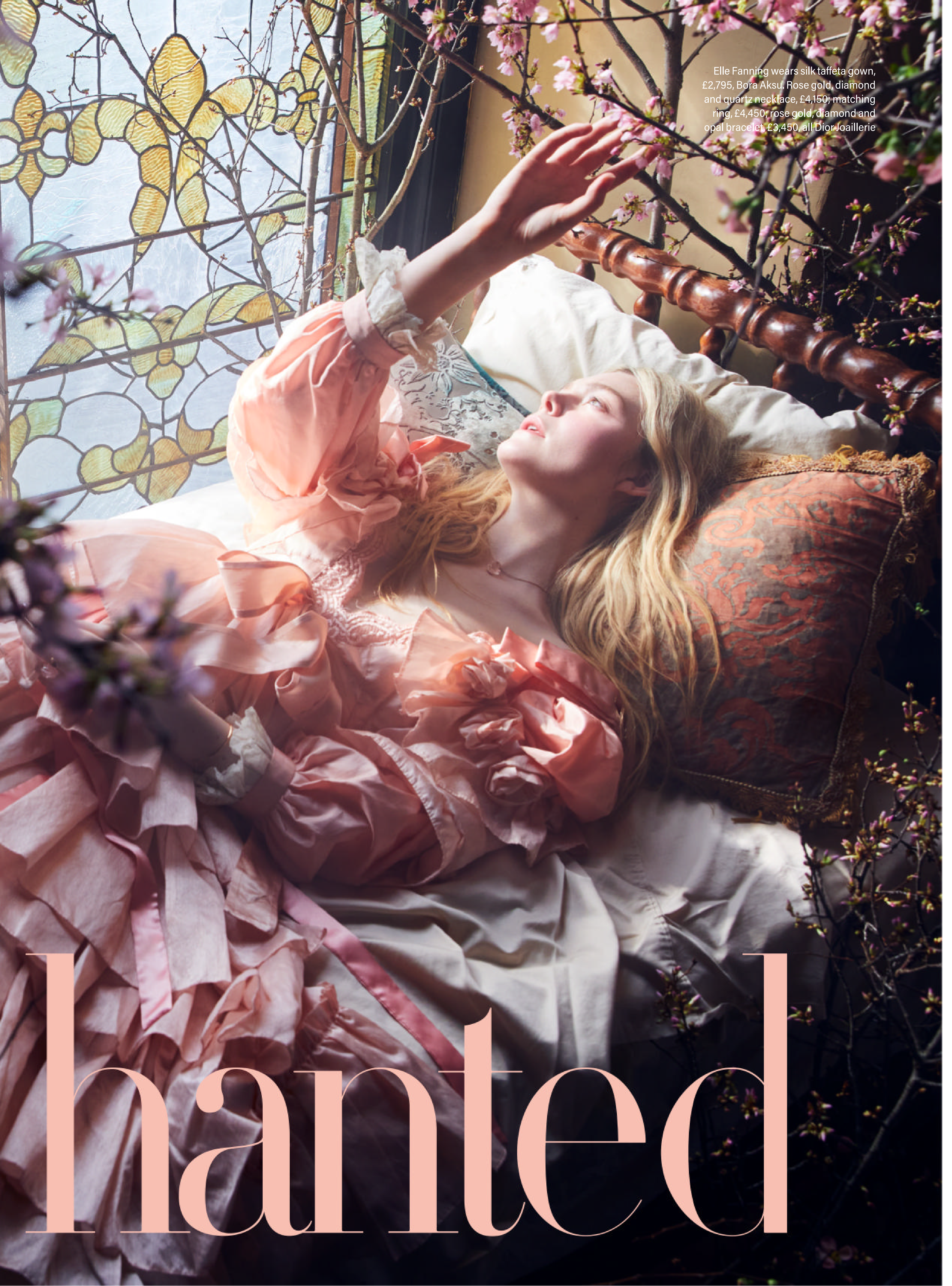
ELLE FANNING WEARS TECHNICAL CRINOLINE DRESS, FROM A SELECTION; LAMB-SKIN GLOVES, £1,900; METAL AND RESIN-PEARL CHOKER, £1,350, ALL DIOR. GOLD, DIAMOND AND MOTHER-OF-PEARL NECKLACE, £5,990, DIOR JOAILLERIE



Elle enc

A star since childhood, Elle Fanning has captivated audiences with her charm, wit and grace. As she returns to our screens with her spirited portrayal of Catherine the Great, she tells *Charlotte Brook* about growing up on set, learning to speak her mind and why she believes in love at first sight

Photographs by Alexi Lubomirski Styled by Cathy Kasterine



Elle Fanning wears silk taffeta gown, £2,795, Bora Aksu. Rose gold, diamond and quartz necklace, £4,150; matching ring, £4,450; rose gold, diamond and opal bracelet, £3,450, all Dior Joaillerie

hanted

‘I’ve been learning adulthood,’ says Elle Fanning of the latest chapter of her life. It’s an education the world has been witnessing, quietly optimistic that this seemingly self-possessed young woman has managed to avoid the so-called ‘curse of the child actor’. After all, Fanning first appeared on the silver screen aged two, playing a younger version of her sister Dakota’s character in *I Am Sam* and, ever since, her life has unfolded with the film rolling. She had her very first kiss on-camera in *Ginger & Rosa*; instead of going to university, she says her ‘college’ experience came from shooting with Sofia Coppola, who directed her in *Somewhere* and *The Beguiled* and became a mentor. ‘I’ve been busy working out all those “adult” things,’ the actress explains. ‘How to live on my own, who I am.’

Over the past few years, Fanning has become perhaps best known for her role as the Russian Empress Catherine II in Hulu’s hit comedy *The Great*, which puts a novel spin on the story of a bewildered teenage bride who develops into a radical ruler. Written by *The Favourite*’s Tony McNamara, it burst onto our screens in 2020, recounting the early years of Catherine’s marriage to the monstrous Peter III (a perfectly cast Nicholas Hoult). Winter Palace power struggles, seductions and chaotic attempts to solve the country’s problems are relayed with highly stylised, pitch-black comedic brio, gleeful gaudiness and gore – a combination that has left audiences delightedly slack-jawed and critics proffering five-star reviews. The show’s popularity – and multiple Emmy nominations – confirmed Fanning’s status as a household name, and prompted the studio to bring back the drama for a second, and now third, series, which airs later this year.

Today, Fanning is fresh-faced, with her sunshine-yellow hair scraped back in a bun and the relaxed glow of someone off work and at ease – she is about to go and play tennis with Dakota, to whom she’s extremely close. While all she can reveal about season three is that it’s bigger and better than ever, featuring the signature high jinks and high treason, she is effusive about her character, in whose mind she clearly spends a lot of time, on- and off-camera.

‘When I was first cast, Tony told me there was really no need to do any research, because the story is not tied to historic fact,’ says Fanning. ‘But I did do some, because before I stepped into her shoes, the only thing I knew about Catherine the Great was the rumour she’d had sex with a horse – which actually feels like one of the earliest forms of slut-shaming. So, partly, I wanted to reclaim her name a bit – to bring to the fore how progressive she was in championing science and female education, being an engine behind the Russian Enlightenment, separating church and state.’ While Fanning believes her Catherine has a good heart, she is pleased that the character is far from perfect.

‘I still hear, “Catherine the Great? What a badass!” But…’ she says, leaning back in her chair and smiling affectionately, ‘I don’t know how accurate that is. She takes risks, but she has to work herself up to it. She’s powerful, but not always the most powerful person in the room. She can be both scheming and naive. She’s a girl and a woman.’ Fanning pauses; she knows how that feels. ‘I’ve been playing Catherine in such formative years of my life. I’ve grown as a woman alongside her.’

Taking on this character and project has shaped Fanning’s craft, too. Many of her finest performances have been sobering, such as her portrayal of a dementia sufferer’s daughter in 2020’s *The Roads Not Taken*, or a psychologically manipulated model in *The Neon Demon* from 2016. With *The Great*, however, Fanning was thrown into a comic role, and has cultivated a delivery and physicality that is entirely her own. ‘I hadn’t really done much [comedy], and was very scared at the start,’ she says. ‘But I’m not embarrassed any more: you just have to try, no matter how outrageous something is.’ She exhibits the whole spectrum of comedic skills, from bawdy slapstick to wordplay; hardest, perhaps, to get right are the constant switch-backs of a script that veers from farce to pathos and back again. ‘It’s an extremely specific style that takes a while to get used to,’ she says. ‘We tread a very thin tightrope between tragedy and laughs.’

The Great’s Russian court appears sumptuous on the outside, but inside it is a place of conflict, ambition and sexual politics, where intelligent women fight against their relegation to decorative assets. I ask Fanning whether this is familiar ground for someone who has grown up in the world of Hollywood, and she laughs drily. ‘Obviously, they have glamour in common, but firstly, it’s *so* not Cannes and red carpets all the time,’ she says. ‘There are a lot of 12-hour days, to start with.’ In happy contrast to the palace’s backstabbing culture, she has generally found film sets to be collegiate places, and the movie industry a world where she has largely been granted autonomy. ‘It’s always been about navigating my own path,’ she says.

This modus operandi has stood her in good stead, as a girl, teenager and now young woman working in an industry where she is surrounded by older, often male, bosses and co-stars. Yet it is only recently that she has gained confidence at work. ‘These days, I feel like my voice matters,’ she says. ‘For a while, I’d be like, “Oh well, I’m young, people don’t necessarily want to listen to me, they probably know more anyway.” But there comes a point when you register that you’ve been doing this for 20 years. I may not always have the answer, but I’ve realised that sometimes you do have to have a little bit of that Catherine ego and say, “Listen to me!”’

Indeed, Fanning always takes something away from the individuals she plays. ‘Through tapping into a character, I deal with traumas

‘I’ve been playing Catherine in such formative years of my life. I’ve grown as a woman alongside her’

Silk organza dress, £2,930, Collina Strada. White gold and diamond necklace; matching rings, all from a selection, Chaumet. Satin pumps, £395, Le Monde Béryl

ALEXI LUBOMIRSKI

Tulle dress, £1,200; net skirt, £1,195; taffeta gloves, from a selection, all Simone Rocha. White and rose gold, diamond and sapphire bracelet, from a selection, Chaumet. Satin pumps, £395, Le Monde Béryl

ALEXI LUBOMIRSKI

and emotions of my own. When I come out of a project, I've always grown,' she says. She happily confesses to having a temper, so depicting female rage appeals, though so too does enacting personalities that have nothing at all in common with her own. In last year's true-crime series *The Girl from Plainville*, Fanning made a striking transformation into Michelle Carter, the American teenager who sent her boyfriend, Conrad Roy, text messages encouraging him to end his own life, which he did. 'It terrifies me, doing something like that,' Fanning says, her brow furrowed. 'But being scared, that's where I like to live.' Hence, she threw herself at the task of depicting pregnancy (and a public-spectacle childbirth) in *The Great*. 'I was obsessed with it. I had a bespoke bump with boobs moulded onto me that went all the way up to my neck. The costume team told me that this is pretty accurately what my body will look like when I'm pregnant… which did feel quite crazy,' she says, laughing. 'I loved the way it looked. It made me want to do it, to be pregnant.' (The experience was elevated, no doubt, by her regal 18th-century maternity wear: fur collars and a cropped corset top – 'very Rihanna with child'.)

Fanning maintains a childlike curiosity and enthusiasm for acting, which she combines with a level of diligent professionalism that belies her years. She grew up in a sporty household – her mother and father were, respectively, tennis and baseball pros who moved the family to Los Angeles when the girls were very young, to facilitate Dakota's budding career. 'My parents instilled the importance of dedication in us – work hard for what you want, always show up on time, reinvigorate yourself constantly,' says Fanning. 'When preparing for a scene, I get pumped up like before a match, like you're going out there to try to win something.' In a demonstration of unwavering commitment, for the new series, she insisted on completing a scene involving a game of badminton with an un-cast broken wrist, an injury incurred at a roller disco Hoult had organised a couple of days before. (The backstage camaraderie on *The Great* sounds terrific. They shoot in east London, meaning Hackney residents shopping at their local Tesco regularly cross paths with a host of bejewelled creatures from 1700s Russia, chatting and buying snacks together between takes.)

Indeed, the collaborative side of film-making is important to Fanning: her own positive treatment on set as a child means she wants to pay it forward. 'The crew and cast's experience matters – being nice, and getting close to the people you work with enriches your own experience as much as theirs,' she says. 'It's essential, actually – because, honestly, sometimes you do a movie that audiences might never see and, unlike a match score, the result is totally subjective anyway. So your memories of making it are all that's going to stay with you.'

Although she's naturally charming, Fanning says that she has learnt the value of good on-set manners from peers including Kirsten Dunst and Nicole Kidman, who took her under their wing on *The Beguiled* when she was 18. They remain inspirational to her as actresses, joining Kate Winslet, whose straight-talking Fanning loves, and Katharine Hepburn, whose comic delivery has been an inspiration.

All these women are at least a generation above her, which is partly inevitable for a former child star, but also reflects the fact that Fanning is a self-diagnosed 'old soul'. 'I'm very nostalgic, I don't feel like I necessarily belong in today…' she says. 'I am comfortable in antique stores, and in London, because it has so much history.' Indeed, a psychic she spoke to once told Fanning that she was from the past, while her sister Dakota was 'an alien from the future'. 'It makes sense,' she adds, laughing.

There are many sides to Fanning: the agent of her own trajectory, but also a dreamer who believes in horoscopes and speaks to spiritualists; a sporty 'doer' who thrives on a bit of rough-and-tumble, yet is also a darling of the fashion and beauty worlds – she attended her first Met Gala at 13, opened Miu Miu's A/W 18 show and is currently the face of Paco Rabanne's fragrance Fame. This month, she turns 25, and has decisions to make about how to spend the next few years. 'I do sense I'm in another transformation phase right now… sometimes you can just feel you're growing another layer.'

In terms of her career, this means experimentation, both in front of and behind the camera (she is an executive producer on *The Great*). 'I haven't always gone for certain things, but that's changing,' she says. 'Maybe if I want to direct something, or try something else, I can make it happen – there's no time like the present to turn your ideas into something tangible.' The Fanning sisters have set up a production company, Lewellen Pictures (after their late, beloved family dog). So far, their projects have included a gripping documentary podcast series about DNP, the deadly internet diet drug, and there is a World War II big-screen drama in the pipeline.

As she has never performed in theatre, Fanning also has a mind to tread the boards, and daydreams about what she might like to be doing in 10 years' time. 'I'd love to play Grace Kelly in something. And to have kids.' She is currently single, having recently come out of a long-term relationship with the actor Max Minghella. 'But I'm a hopeless romantic. I believe in love at first sight,' she says. 'Call me crazy, but I believe in those things. I feel that it's my destiny.'

This combination of focused strategy with faith in serendipity and the occasional flight of fancy seems a winning formula, especially when matched, in Fanning's case, by an unstinting gusto for whatever challenges her career throws at her. Had she spent time in the 18th-century Russian court, you get the impression she would have navigated her way to the top beautifully – and probably had rather a ball along the way.

Season 3 of 'The Great' is available to stream on Hulu in the US on 12 May and on Prime Video's Lionsgate+ channel in the UK later this year. □

'I'm very nostalgic, I don't feel like I necessarily belong in today. I am comfortable in London, because it has so much history'

Cape, about £1,010; tulle skirt, about £590, both Alice + Olivia by Stacey Bendet

ALEXI LUBOMIRSKI

ALEXI LUBOMIRSKI

Silk and satin dress, £2,700, Prada. White gold, diamond and sapphire diadem, Chaumet. Rose gold, diamond and quartz ring (just seen), £4,450, Dior Joaillerie

BEAUTY NOTE

For a spring feel, keep your make-up palette light and bright, adding radiance with a touch of highlighter and a delicate sweep of blush. Finish with a spritz of fresh, floral perfume, such as Paco Rabanne's Fame, with its notes of jasmine and bergamot

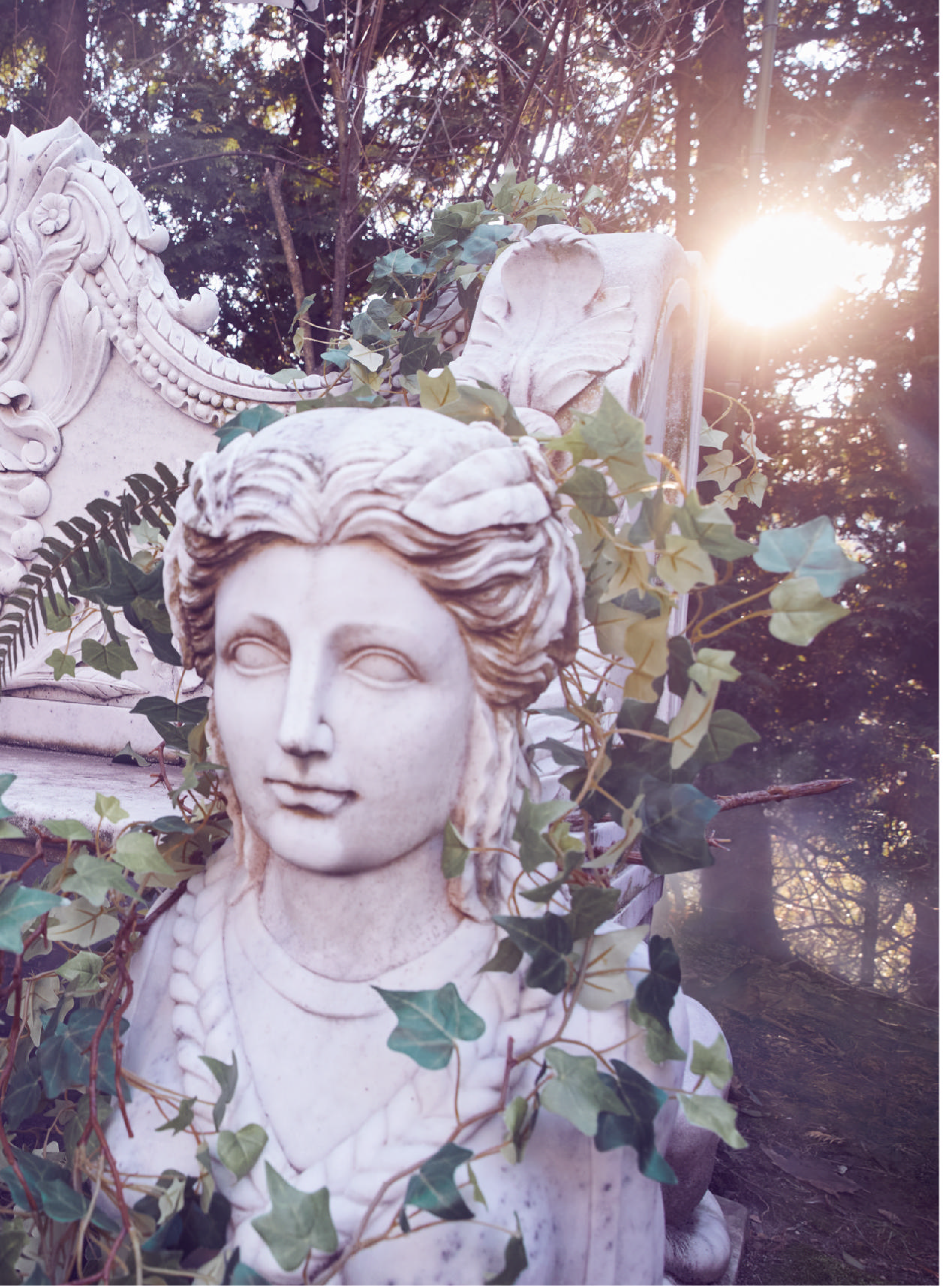
Tulle dress, £2,800,
Molly Goddard

Tulle dress, about £2,755,
Jenny Packham

ALEXI LUBOMIRSKI

Chainmail top, £3,280; tutu skirt, £4,300, both Paco Rabanne. White gold and diamond ring, £9,500, Cartier. Satin pumps, £395, Le Monde Béryl

ALEXI LUBOMIRSKI



Embellished velvet dress, from a selection; metal earrings, £1,490, both Chanel

BEAUTY NOTE

Float along in a cloud of scent by spraying Fame by Paco Rabanne on the décolletage and into the hair

ELLE FANNING IS THE AMBASSADOR FOR PACO RABANNE'S NEW FRAGRANCE FAME

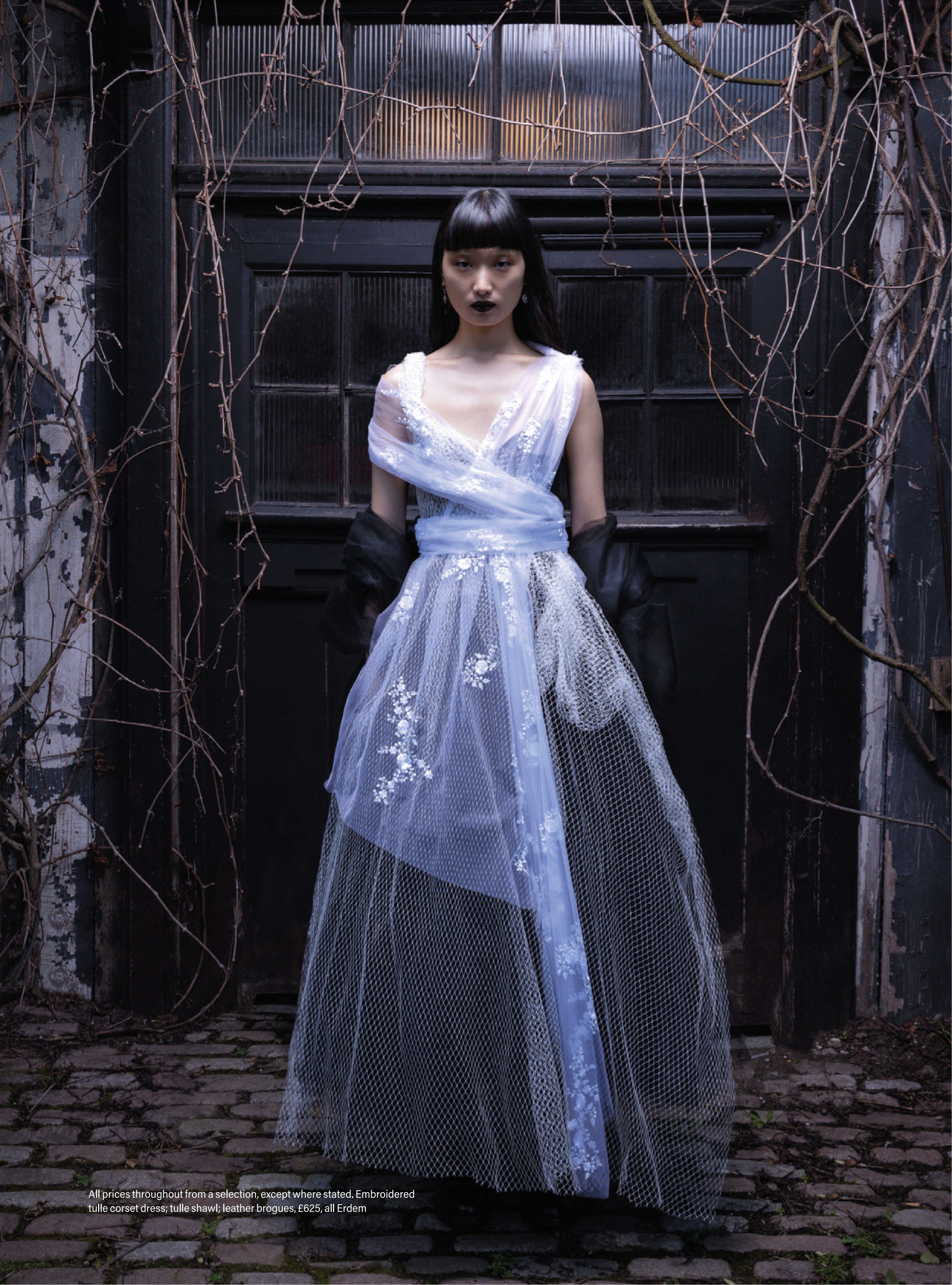
Cotton dress, £5,995, Erdem. Rose gold, diamond and amethyst necklace, £5,300; rose gold, diamond and opal bracelet, £3,450, both Dior Joaillerie. Straw pumps, £215, Loeffler Randall. Hair by Jenda Alcorn. Make-up by Erin Ayanian Monroe at Cloutier. Manicure by Jin Soon Choi at Home Agency. Stylist's assistant: Crystalle Cox. Set design by Jack Flanagan. Production by Mori Projects

ALEXI LUBOMIRSKI

Enter the realm of the gothic in diaphanous dresses, glinting jewels and monochrome ensembles with whispers of tulle and lace. Now is the time to embrace the shadows...

Her dark materials

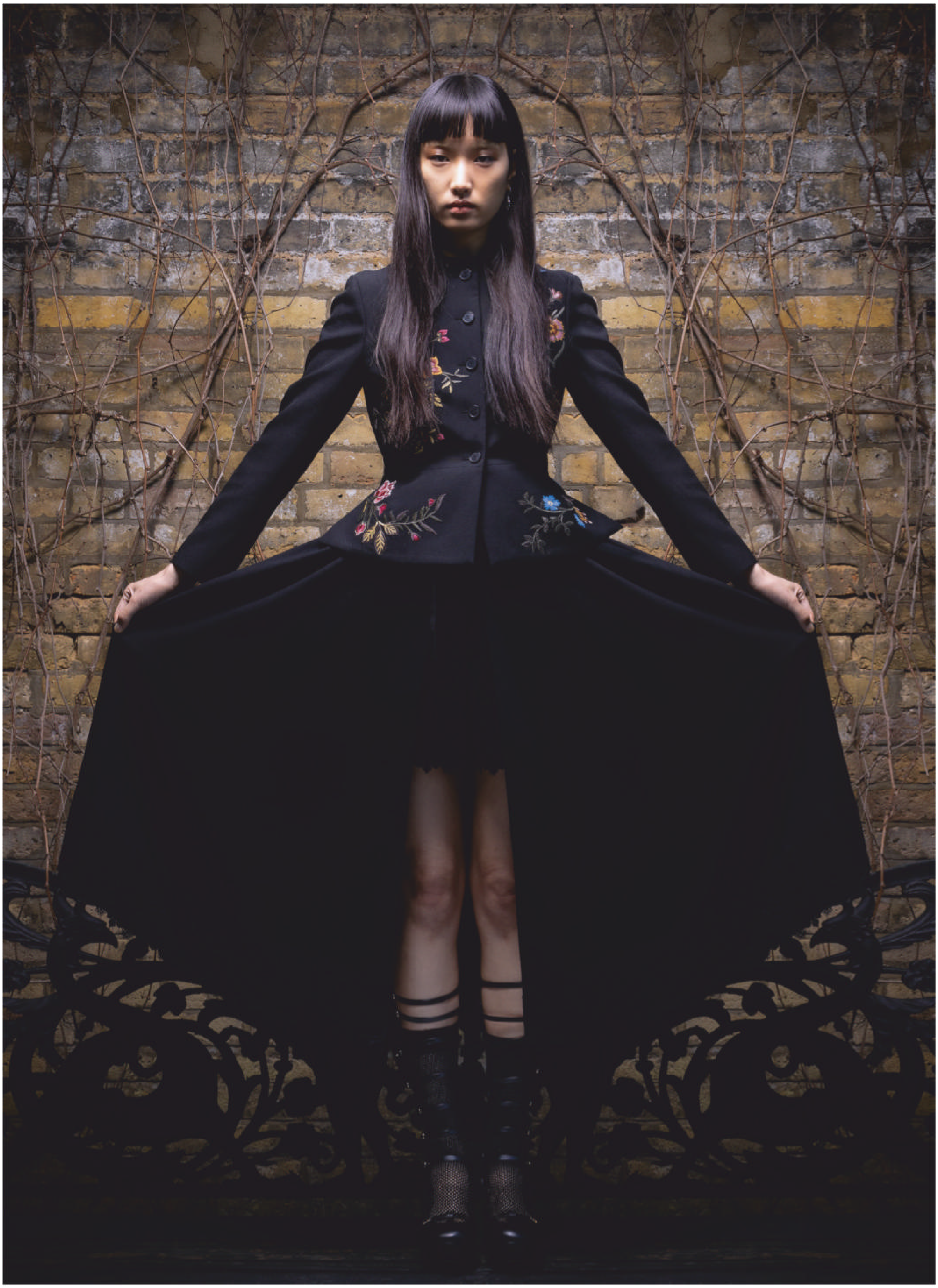
Photographs by Efi Gousi Styled by Leith Clark



All prices throughout from a selection, except where stated. Embroidered tulle corset dress; tulle shawl; leather brogues, £625, all Erdem

This page: embroidered satin top, Dolce & Gabbana. White gold, diamond and crystal necklace, Boucheron. Opposite: embroidered bustier dress, £5,790; embroidered visor, both Lanvin. Patent leather heels, £390, Carel. White gold and diamond bracelet; matching rings, all David Morris

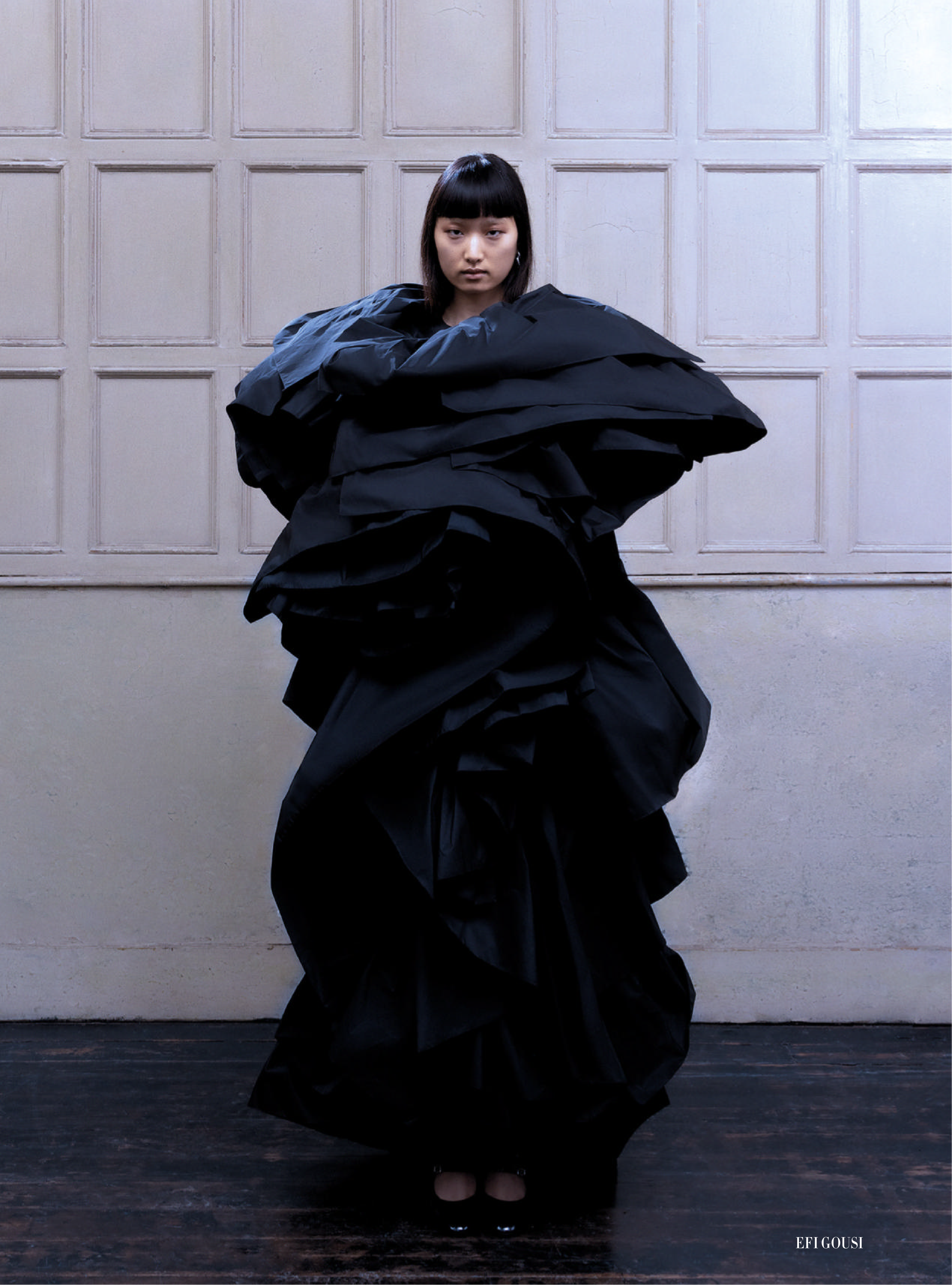
EFI GOUSI



Embroidered wool and mohair jacket, £6,300; cotton gabardine skirt, £2,500; mesh socks, £370; calf-skin boots, £1,990, all Dior

EFI GOUSI

Lace-trim organza jacket, £1,295; matching skirt, £795, both Christopher Kane. Lace tights, £32, Falke.
Patent leather mules, £295, Aeyde. White gold and diamond necklace; matching bracelet, both Van Cleef & Arpels

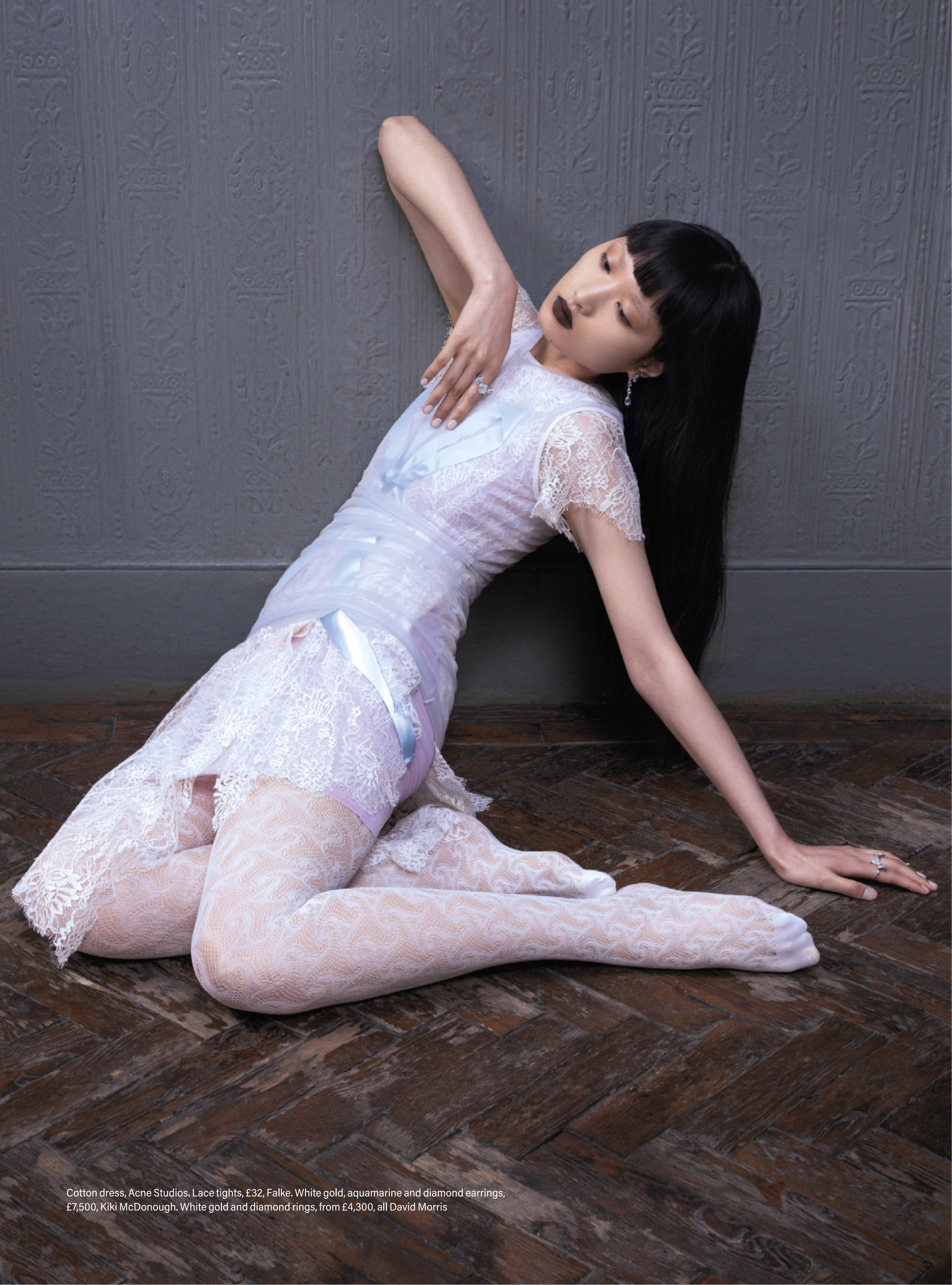


EFI GOUSI

This page: net veil; tulle bomber jacket, £1,995, both Simone Rocha. Rose and white gold, diamond and pearl earrings, David Morris. Opposite: taffeta dress, £6,250, Roksanda. Patent leather heels, £390, Carel

Silk dress, £2,500, Celine by Hedi Slimane. White gold, diamond and mother-of-pearl rings, from £4,300, all David Morris

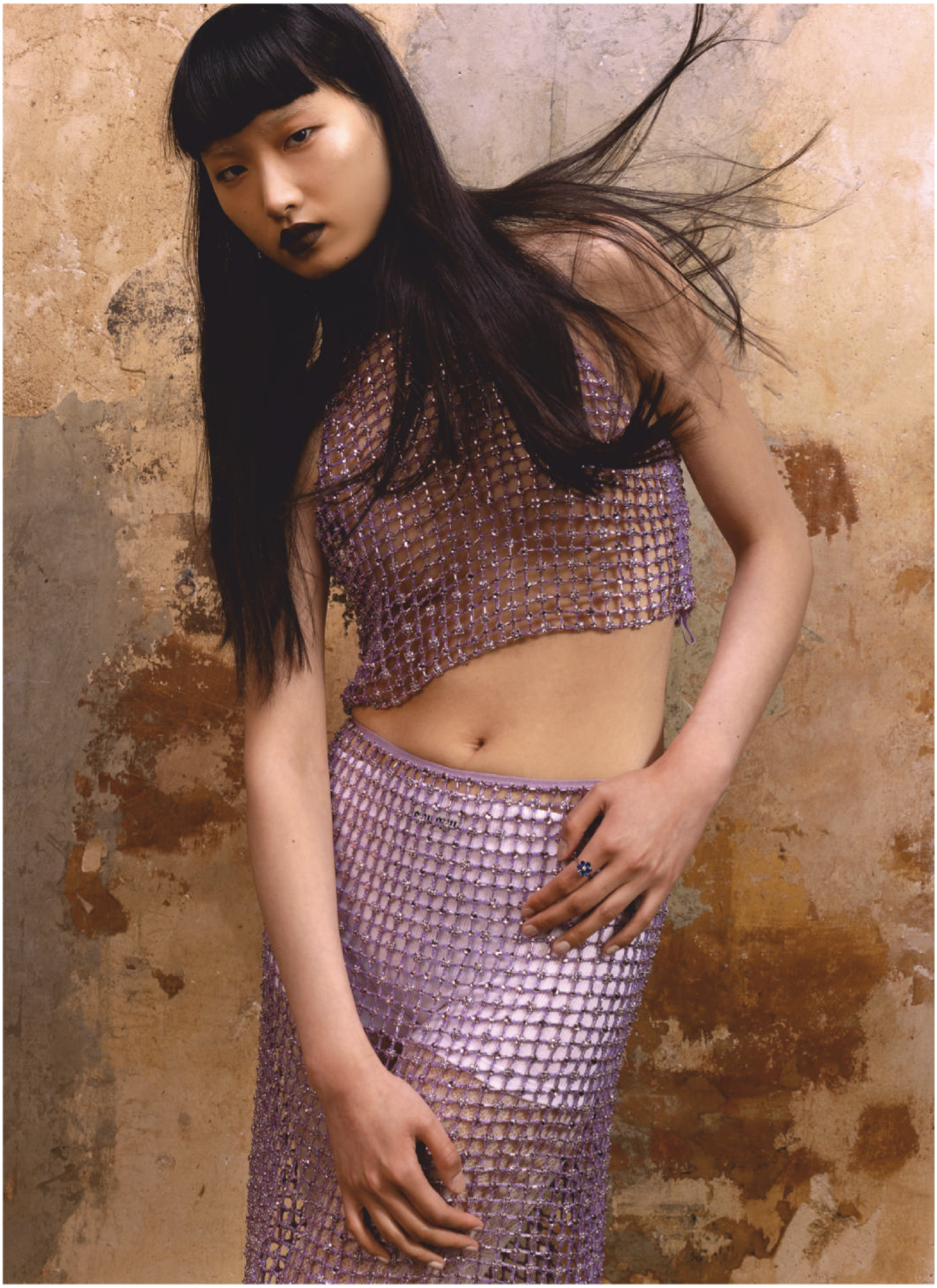
EFI GOUSI



Cotton dress, Acne Studios. Lace tights, £32, Falke. White gold, aquamarine and diamond earrings, £7,500, Kiki McDonough. White gold and diamond rings, from £4,300, all David Morris

Cotton tweed jacket; cotton faille shorts, £1,525; metal, calf-skin and strass earrings, £2,395, all Chanel

EFI GOUSI



Embroidered crochet top, £5,100; matching skirt, £10,500; cotton shorts, £370, all Miu Miu. Platinum, sapphire and diamond ring, Harry Winston

Lace dress, Richard Quinn. Patent leather heels, £390, Carel. White gold and diamond ring, Van Cleef & Arpels

EFI GOUSI

This page: lace bodysuit; matching tights; embroidered dress, all Louis Vuitton. White gold, crystal and diamond cuff; white gold and aquamarine ring, both Boucheron. Opposite: silk dress, about £4,615; leather lace-up boots, about £1,240, both Givenchy. Hair by Raphael Salley, using Hair by Sam McKnight. Make-up by Georgina Graham, using Chanel Les Beiges Summer-To-Go and Chanel Hydra Beauty Micro Crème Yeux. Stylist's assistants: Crystalle Cox and Jahnavi Sharma. Casting by Megan McCluskie. Model: Wang Han at Viva Model Management

EFI GOUSI

All jewellery throughout from a selection, except where stated. Emma Thynn wears satin dress, £1,995; matching heels, £465, both Emilia Wickstead. Yellow and white gold and diamond earrings; white gold and diamond ring (top); white gold and diamond watch; white gold and diamond ring, all Chopard

Lions, tigers and heirs

Presiding over a magical kingdom, home to wild creatures and a palace of dreams, Emma Thynn, the beautiful Marchioness of Bath, effortlessly balances her duty of care for the storied estate of Longleat with her myriad roles as chef, conservationist, model and mother to two sons. By *Lydia Slater*

Photographs by Simon Upton Styled by Miranda Almond

Silk shirt, £220, With Nothing Underneath. Jeans, £300, Citizens of Humanity. Rose gold, mother-of-pearl and diamond earrings, £3,000; matching necklace, £3,780; matching bangles, from £2,750; rose gold, steel and diamond watch, £8,930, all Chopard. Leather loafers, £850, Church's

DOES ANYONE REALLY LEAD A FAIRY-TALE EXISTENCE? THE RECENT TRAVAILS OF A CERTAIN Prince and his bride suggest that living happily ever after is as fictional as wicked witches and seven-league boots.

On the other hand, there is Emma Thynn. Happily married to Ceawlin, the Marquess of Bath, she has two adorable young sons, John and Henry, a 128-room home set in 9,000 rolling acres, and a flourishing career as a model and brand ambassador for the jewellery house of Chopard, a role that requires her attendance at red-carpet events, glittering in extraordinary gems. Moreover, in a positively Philip Pullman-esque twist, she has gorillas in her garden, wolves in her woods and hippos swimming in her ornamental lake…

As I am chauffeured up Longleat's drive, I search in vain for a sight of the aforementioned hippos, Spot and Sonya, but they remain invisible in the depths. Emma (as everyone calls the eighth Marchioness) tells me later that they prefer to reserve public appearances for more momentous events, such as Elton John concerts and alfresco dinner parties. I find her waiting for me on the front steps, wearing a floor-sweeping Longchamp gown in a camouflage print and carrying a matching bag ('I have full glam or gym kit, nothing in between'). She sets off at a smart pace into the Elizabethan great hall, and I trot in her wake through myriad cavernous rooms adorned with gloomy ancestral portraits, antlers and cabinets of Meissen elephants until we end up at a locked door. She taps a number into a keypad, and suddenly we're inside the private apartments, which are, by contrast, warm and bright, with plastic pirate swords rather than suits of armour in the corridor.

The family spend most of their time in their billiard-room, which has been converted into a cosy living space, furnished with velvet sofas, a karaoke set and a giant screen, on which they watched Emma's star turn in *Strictly Come Dancing* in 2019, and where the Christmas tree stands every year – it is, she says, 'a very active space'. Today, a traditional afternoon tea has been set out on the table, served on plates whose chinoiserie pattern she lifted from the hand-painted wallpaper in one of the bedrooms. A professional chef (she's had stints presenting on the Food Network), Emma is the motivating force behind the Longleat Food & Drink Festival taking place in the summer, while her shop Emma's Kitchen in the basement is stocked with biscuits, sweets and cakes made to her recipes. She has an elegant finger in many of Longleat's pies, she tells me. 'I'm always rushing around, lugging boxes hither and thither, and if people recognise me, they often give me feedback. So I look at it from all sides, all the time. There are so many things we're doing that people might not be aware of: the conservation programmes, yes, but also the forestry. I gave a talk on that at John's school this week, about how we're rewilding and seeing all these animals coming back naturally: water voles, beavers, kingfishers, even wild boar.'

It is, she says, 'an amazing joy' to spend time here; to wander through grounds landscaped by Capability Brown, to hold dinner parties on the roof and hear the roar of the lions through her bedroom window. 'I never get used to it; it's not like it wears off,' she says. 'But Longleat doesn't feel like it's mine – it feels like it belongs to everyone.'

As Britain's first mixed-race marchioness – Emma is the daughter of an English socialite, Suzanna McQuiston, and Oladipo Jadesimi, a Nigerian oil and gas magnate – she has unsurprisingly been besieged with interview requests, particularly from the American media, keen for her take on the Sussexes. But she has never met them, she says. 'And I don't want to comment on their unique circumstances.' The difference is that she was born into this aristocratic milieu – she has known Ceawlin since she was four years old and was a bridesmaid at the wedding of her half-brother Iain to Ceawlin's aunt, Lady Silvy. 'We saw each other about once every 10 years, at random family events.'

Romance first bloomed between the pair in 2011, when they bumped into each other at Soho House; the following night, they went on their first date. 'It was fresh, but familiar,' she says, with a contented smile. A year later, Ceawlin proposed.

Did she ever ask herself if she could cope with the role of Longleat's chatelaine? 'You don't think about that all at once. At first it's about being in love, and then having children,

'Longleat doesn't feel like it's mine – it feels like it belongs to everyone'

Faille dress, £6,265, Carolina Herrera. White gold and diamond earrings; matching ring; white gold, pearl and diamond necklace; white gold, mother-of-pearl and diamond watch, all Chopard

Titanium, opal, sapphire, garnet and tsavorite earrings, Chopard

‘We had made peace with surrogacy. We thought, the baby exists, he has our genes, and he has a carrier who is able and brilliant’

and everything that comes with it,’ she says. ‘Now it’s been 10 years. When I look back, it’s more amazing, but when you’re in it, you’re just doing it – you want to enjoy the moment, you want to live in it and just get on with things.’

That’s not to say it was all plain sailing. ‘My race was never an issue in my life until C and I got engaged. After that, no one could stop talking about it. I pray for the day when it becomes less remarkable, because race does not define you.’ Her father gave her away at the star-studded 2013 wedding, dressed in spectacular ceremonial attire, but Ceawlin’s Hungarian-born mother was not in attendance, having been banned by her son for her racist remarks.

‘I’m very proud of my Nigerian heritage and we celebrate it so much, as you saw from my wedding photos with my father and all his guests in their beautiful robes,’ she says. ‘It has been an interesting experience to be part of this conversation of positive change, and wonderful to hear people’s reactions. But I feel like the real change will be for the next generation, for John and Henry, for whom it isn’t an issue at all.’

During her pregnancy with John, now eight, she suffered from hypophysitis, a rare condition that left her with a bleed on her brain. ‘It was on the first day of the third trimester,’ she says. ‘I stood up, and the headache just whooshed in. I spent weeks in agony, but my blood pressure was normal, so I was trying to navigate through it with massages and craniosacral therapy, and strong pain medication that didn’t make any difference. Then they finally gave me an MRI and saw it. It became very serious, very quickly, and I ended up having an early caesarean.’ For years, she was unable to speak about her experience without weeping, she says. ‘But it never affected my relationship with John because I understood at the time that the baby in my tummy was a separate being. He wasn’t ill, but I was.’

This realisation made her receptive to the idea of having another baby via a surrogate – the first member of the aristocracy to do so. ‘We had made peace with it before we did it. We thought, the baby exists, he’s our baby, he’s entirely our genes, and he has a carrier who is able and willing and so brilliant to do it.’ Henry was born in Los Angeles in December 2016.

Would she ever want another? ‘Never say never, but not yet,’ she says. ‘I feel like my life is full.’

On cue, John and Henry rush in, the former dark-haired, the latter blond, waving their swords and escorted by their father, who has been giving them their morning bath. ‘They have a plan to go off on a pirate ship together, they’re writing lists of all the supplies they’ll need, and they really make each other laugh,’ says their mother fondly. John seems slightly quieter and more serious than his little brother, and Emma is conscious of the need to prepare him for his extraordinary – and demanding – inheritance. ‘He’s already run events with me, using the walkie-talkie, doing cooking shows with me, explaining to people where to go… He wants to do everything.’ So does she, it seems. Today, after our interview, she has a business lunch, and then there’s an afternoon’s filming for a cookery show; it may be the weekend, but there’s never really a day off, she says. ‘It’s a mind-bending combination of the history and the business, the safari park, and the breed conservation, which is so important on an international level.’

A fortnight later, I spot the Marchioness in her other role as brand ambassador, waiting in the BA lounge for a very delayed flight home from Milan Fashion Week; she is looking casually elegant, but worrying about having been away from her sons for too long. ‘It’s all about the boys,’ she says, expertly whisking us up a couple of Aperol spritzes at the self-service bar. Next on her fashion agenda is attending the Cannes Film Festival with Chopard. ‘It’s an honour to be doing it,’ she says, ‘but obviously I feel very responsible to represent them well. Last year, I had to get up at 3am to catch the early plane, and then we had to shoot so many different looks in such a short time, they were just draping the dresses over me, like you do with paper dolls… I never want to let anyone down, because everyone is dedicating their time and energy, it’s not just me.’ A modern-day take on the thoroughly old-fashioned principle of noblesse oblige. ◻

Crepe organza dress, £4,925, Carolina Herrera. White gold, titanium, sapphire and diamond necklace; white gold, mother-of-pearl, sapphire and diamond watch; white gold, sapphire and diamond ring, all Chopard. Rubber boots, £160, Le Chameau. Hair by Ken O'Rourke at Premier. Make-up by Liz Pugh at Premier. Stylist's assistant: Gal Klein

From left: Molly wears chiffon caftan, about £3,900, Oscar de la Renta. Violet wears embroidered tulle dress, £6,400, Emporio Armani. Mirakela wears chiffon dress, £3,345, Jenny Packham. Hella wears silk dress, from a selection, Elie Saab

Beltane revels

Joy and freedom abound in a sisterly celebration of May Day, with its attendant florals and finery. Let the fête commence!

Photographs by Terence Connors
Styled by Cathy Kasterine

From left: Violet wears cotton muslin bra, £1,400, Dior. Molly wears silk and cotton bralette, £1,400, Dior

Silk muslin dress, from a selection, Chanel

TERENCE CONNORS

From left: Violet wears tulle dress, £680; matching top, £350, both Emporio Armani. Iris wears tulle dress, £1,995, Simone Rocha

From left: Iris wears cotton shirt, £2,895, Simone Rocha. Layered skirt, £570, Sportmax. Mirakela wears wool crochet top, £309; cashmere wool shorts, £697; wool crochet dress, £3,783, all Chloé

Silk top; silk and sequin skirt, both from a selection, Giambattista Valli. Leather boots (worn throughout), £335, Grenson

TERENCE CONNORS

From left: Violet wears embroidered shirt-dress, £2,995, Erdem. Leather boots (just seen), £335, Grenson. Mirakela wears taffeta skirt, £2,685, Carolina Herrera. Hella wears jacquard dress, £2,995, Erdem. Leather shoes (worn throughout), £430, Grenson. Iris wears crepe de Chine dress, from a selection, Elie Saab

TERENCE CONNORS

Clockwise, from below: Molly wears tulle dress, £850, Philosophy di Lorenzo Serafini. Iris wears taffeta dress, £1,420, Emilia Wickstead. Violet wears creponne dress, £4,080, Gucci. Hella wears cotton poplin dress, £1,850, Dolce & Gabbana

Silk chiffon dress, £4,270,
Michael Kors Collection

TERENCE CONNORS

Silk top, from a selection,
Giambattista Valli

TERENCE CONNORS

Tulle dress, £1,690; canvas dress (worn underneath), £1,290, both Molly Goddard

Chiffon dress, £2,730,
Alberta Ferretti

From left: Molly wears silk bralette, £450; matching skirt, £2,395, both Ralph Lauren Collection. Violet wears silk dress, £1,540, Ulla Johnson

TERENCE CONNORS

Embroidered twill
dress, from a selection,
Louis Vuitton

Silk twill dress, from a selection, Lanvin. Hair by Yoshitaka Miyazaki. Make-up by Natsumi Narita, using Chanel S/S 23 Make-up Collection and No1 de Chanel Rich Revitalizing Cream. Stylist's assistants: Gal Klein and Jess Miller. Models: Iris O and Violet T at Present Model Management; Hella and Mirakela at Storm Models; and Molly at Premier Models. Set and prop stylist: Gillian O'Brien for the Flower Laboratory. Casting by Francesca Hartley for Kin Casting

TERENCE CONNORS

Rowan Hisayo Buchanan's grandmother JC Liu in New York

Too good to wear

For *Rowan Hisayo Buchanan*, a scarf emblazoned with poppies enshrines precious memories of her late grandmother, who was forever saving things for best

TEXTILE ILLUSTRATIONS BY FRANCESCA COLUSSI CRAMER

Things I have lost or destroyed – my wedding dress, torn as I danced. My wedding boots, the gold paint scratched off. A necklace my partner gave me in the shape of a pear. A blue dress soaked in ramen juice. An indigo jumper left where the moths could get it. Silver sneakers walked in until the soles fell off.

Things people who love me have said: do you want to wear that while cooking? The mud will soak into your shoes. You're wearing that shirt while painting? If you walk like that, you'll ruin the heels.

Don't mistake me, I take no pleasure in these losses. I don't have a large wardrobe and each lost item causes a hole – a sense of having nothing to wear. And so I try to hold on to what I have. A bra my secondary-school boyfriend gave me was in my drawer on my thirtieth birthday. This winter, I was still wearing a green and black jumper that my mother bought me almost a decade ago because the air-conditioning in the museum was making me shiver.

My grandmother used to say we were similar, but our treatment of clothes could not be more different. She was cremated wearing a grey cashmere cardigan and a Ferragamo scarf. On the silk scarf pink, purple, red and yellow flowers bloomed, behind which tigers and other beasts crouched. My grandmother never wore the scarf or the cardigan in life. My mother found them preserved in the back of a drawer, doomed to the category of *too good to wear*. My grandmother's death was not a surprise. She was ninety-three. I don't know what she was saving them for.

When the ashes were returned to my mother, she placed them in a box. Around that box she wrapped yet another Ferragamo scarf, a huge red and pink poppy blazing across the silk.

My grandfather died while I was a university student. His ashes and those of their two cats rested atop the family piano. Following a hodgepodge of Chinese ancestor

PHOTOGRAPHS: COURTESY OF ROWAN HISAYO BUCHANAN, LUCKY IF SHARP

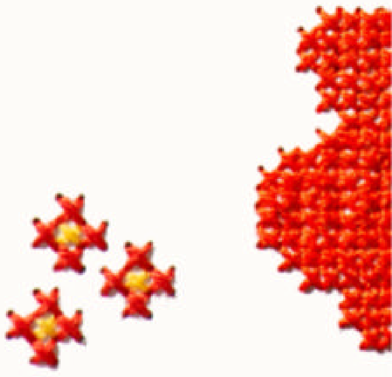
worship and Japanese Shintoism, my grandmother and mother left offerings in front of the ashes. Usually, flowers they thought my grandfather would have liked and small portions of food at every meal.

My grandparents were both immigrants – my grandmother from China and my grandfather from Japan. They left behind their families and the cultures they grew up in. They made a new home. And in that home, their beliefs grew together like two clouds drifting into one. What they passed to my mother and then me was a belief system that had transformed as much as their lives. In China, at the time my grandmother was growing up, bodies were mostly buried, not cremated. But when my mother asked her if she'd rather be on the piano or buried in a funeral plot in Queens, my grandmother chose the piano. When the scarf was knotted around the engraved box, it was the first time she had worn that scarf.

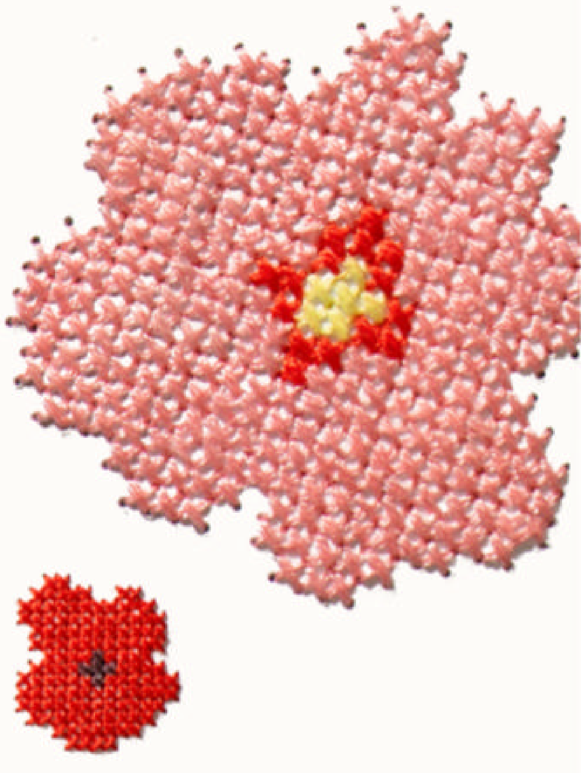
My grandmother was born a rich baby, but she did not live the life of a rich woman. She spent her childhood in Shanghai coddled by her amah and was the pet of her businessman father. She was given the greatest luxuries – English lessons, a university education, a leopard-skin coat. The life she was raised to have was not the one she ended up living. Revolution intervened. Whatever we may believe about the fate of countries, the correct political systems, justice, I hope we may understand that to live in a new country, not knowing whether your mother, father, sisters and brothers are dead or alive, is no simple thing. To have a husband who, while he had many good qualities, expects you to live up to the standards of a Japanese housewife when you had once been asked only to study hard and look beautiful cannot have been easy. She and her husband both worked through the Fifties, Sixties and Seventies – not out of any feminist principle but because they needed the money. And yet she laughed. She got a job at an airline. She flew for free around the world and took her daughter to Italy and flirted with Italian men in fast cars. She bought glossy fashion magazines and looked at pictures of dresses she'd never be able to afford. She shopped the sales. She went back day after day to the same store to see if something she craved might have slid into affordability. On the rare occasions they did, she might wear them. But some were too good to wear and were tucked away for future days. She rose through the ranks at the airline. Her husband's job improved. Their daughter grew up. Things should have been easier. But somehow there were things still too good to wear. Things that must be saved for another, better occasion.

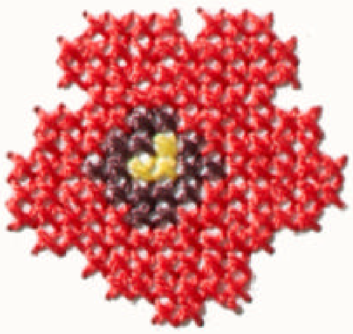
I imagine the wardrobe she left behind in Shanghai and the girl who had everything. That life was stained and torn and ripped away. I understand why she didn't want to see anything else precious lost. At some point before I was ever born, she put that leopard-skin coat in storage. I never saw her wear it.

I'm dyspraxic, which means I have a motor-coordination problem. I'm at the far end of the spectrum. I walk into lampposts. Last month, I dropped my phone so often that there



> 'If I spent my life worrying about what I would spoil, I would keep away from everything that brings me joy'





was a bruise on the top of my foot. If I spent my life worrying about what I would spoil, I would wear only waterproof anoraks and keep away from everything that brings me joy. This is why I have lived the way I do. This is why I do not care that my wedding dress will not be a perfectly preserved heirloom, because I'd rather live a life in which I dance. Even if that dancing rips the gauze. I'd rather spend a month walking wonkily in a pair of silver sneakers than sit them on a shelf. Even if that means they wear in wobbly lines. That pear necklace my partner gave me sat in a smooth cool weight on my throat and in the early days of our relationship reminded me of his kindness. He gave it to me after I'd been away on a long work trip during which I'd been particularly lonely and he wanted to remind me of a day before we were dating when he'd bought me fruit. That day I'd felt lonely and nervous and hungry, and his noticing this was one of the reasons I loved him. The necklace was a promise that he'd try to keep noticing. I am sad that it is lost, but happier for all the days I reached up and touched it at my throat. I don't mourn losing it because that would be to regret wearing it.

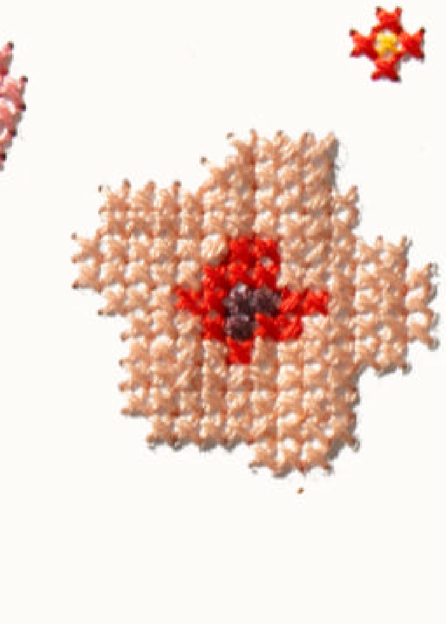
When my mother first told me about the scarves, I was sad. Sad to imagine them folded up, too good for the pared-back life my grandmother spent in her apartment taking medicine and trying to stay awake. I wish in the days before she died, she'd felt the rub of silk on her cheek. I wish she'd caught a glance of herself in the mirror and seen those flashes of glamour. In my recent memories, she was always wearing a Kangol bucket hat and a loose sweatshirt. Comfortable, practical, but not the things she would once have loved.

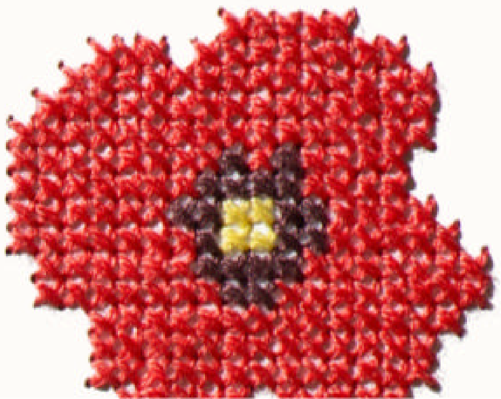
And yet, I've been wondering if, in my insistence on never saving the best for last, I have missed something. In preparation for the cremation, my mother placed a huge bunch of pink peonies in my grandmother's hands and tucked in beside her an envelope of photographs. In one of those photographs, my grandmother is wearing the leopard-skin coat. My mother made a copy for me. It was my first time seeing the coat, though I'd heard about it often in stories. I am no fan of the fur trade. The hunting of those wild and endangered beasts is abhorrent. But my grandmother was born in 1929, fifty-seven years before the founding of PETA, and I do not begrudge her the coat. In that photograph, she looks so happy and proud. She lived through the Japanese occupation, a revolution, the loss of her family for decades, and more recently, a pandemic and the news of Chinese elders being attacked. I smile when I hold the photograph of her in warmest luxury.

In China during the Qing Ming Festival, sheets of paper known as 冥币, or 'spirit money', are burned. This money is burned so that one's ancestors can live lavishly in the afterlife. I've read about people burning paper passports and MacBooks to give their ancestors. My grandmother lived in New York and never attended a Chinese temple there. But I find it beautiful that one might offer one's relatives all the things they could not have in life. I wonder what I would want burned for me? What would my mother want burned for her? What dreams could be folded out of paper? I do not think the burning of my grandmother's photograph follows any pure Taoist or Buddhist tradition. But as I said, my family's beliefs are shifting things. I choose to believe that somewhere she is wearing that coat and her scarf, and pressing her face into that bunch of velvet petalled flowers.

Though I want to walk in the mud and slurp ramen and live messily, I am starting to see the wisdom in having something set aside. Some beautiful things waiting faithfully for the day so important that you might put them all on and feel like your most elegant self. And if that day never comes, that might be alright. You will have had the peace of knowing they were there.

'The Sleep Watcher' by Rowan Hisayo Buchanan (£16.99, Sceptre) is published on 20 April. □





He doesn't remember what you wore
Or where you went
He doesn't remember the day
(Or sometimes even the month)
But he remembers the perfume on his pillow
That lingered long after your early-morning
exit
When you thought you'd never see him again
But you did
And you do

Share your story at scentmemories.org
Fragrance lasts

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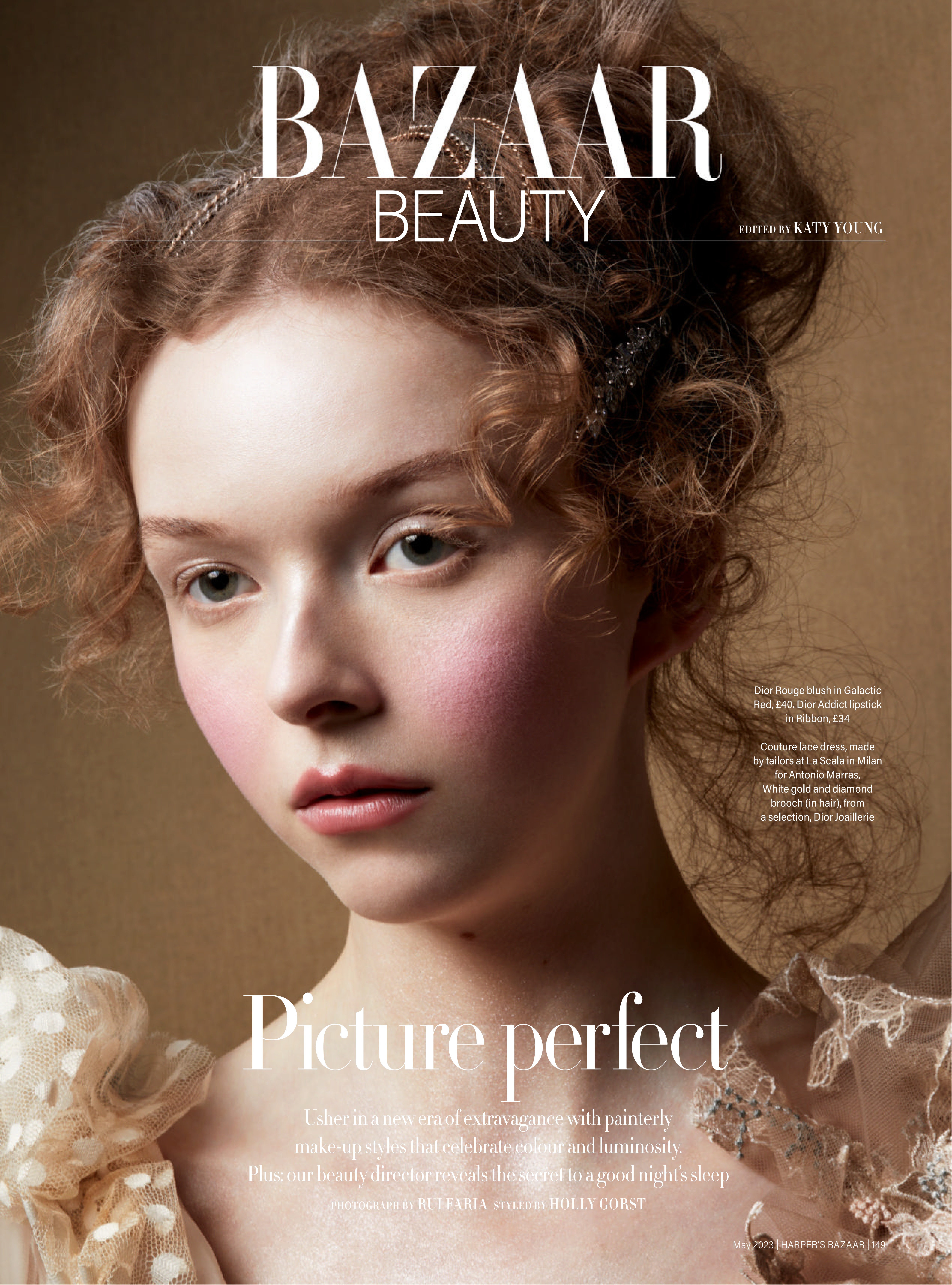
BAZAAR
BEAUTY

EDITED BY KATY YOUNG



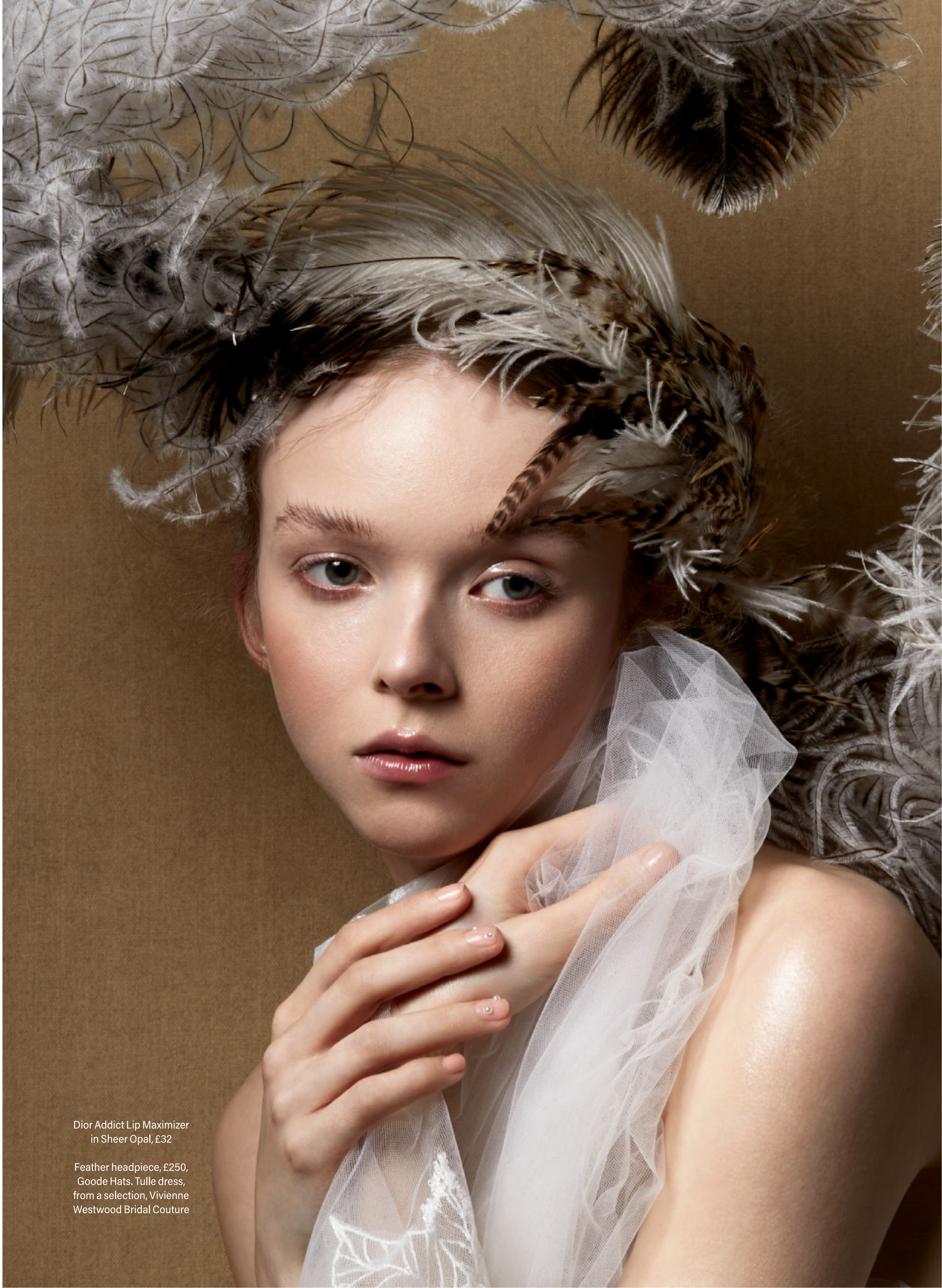
Dior Rouge blush in Galactic Red, £40. Dior Addict lipstick in Ribbon, £34

Couture lace dress, made by tailors at La Scala in Milan for Antonio Marras. White gold and diamond brooch (in hair), from a selection, Dior Joaillerie

Picture perfect

Usher in a new era of extravagance with painterly make-up styles that celebrate colour and luminosity. Plus: our beauty director reveals the secret to a good night's sleep

PHOTOGRAPH BY RUI FARIA STYLED BY HOLLY GORST



Dior Addict Lip Maximizer in Sheer Opal, £32

Feather headpiece, £250, Goode Hats. Tulle dress, from a selection, Vivienne Westwood Bridal Couture

Portraits of a lady

Fashionable frivolity and decorative drama are the order of the day in a suite of Rococo-inspired masterpieces created by Dior UK's Makeup Artist Ambassador James Molloy

Photographs by Rui Faria   Styled by Holly Gorst

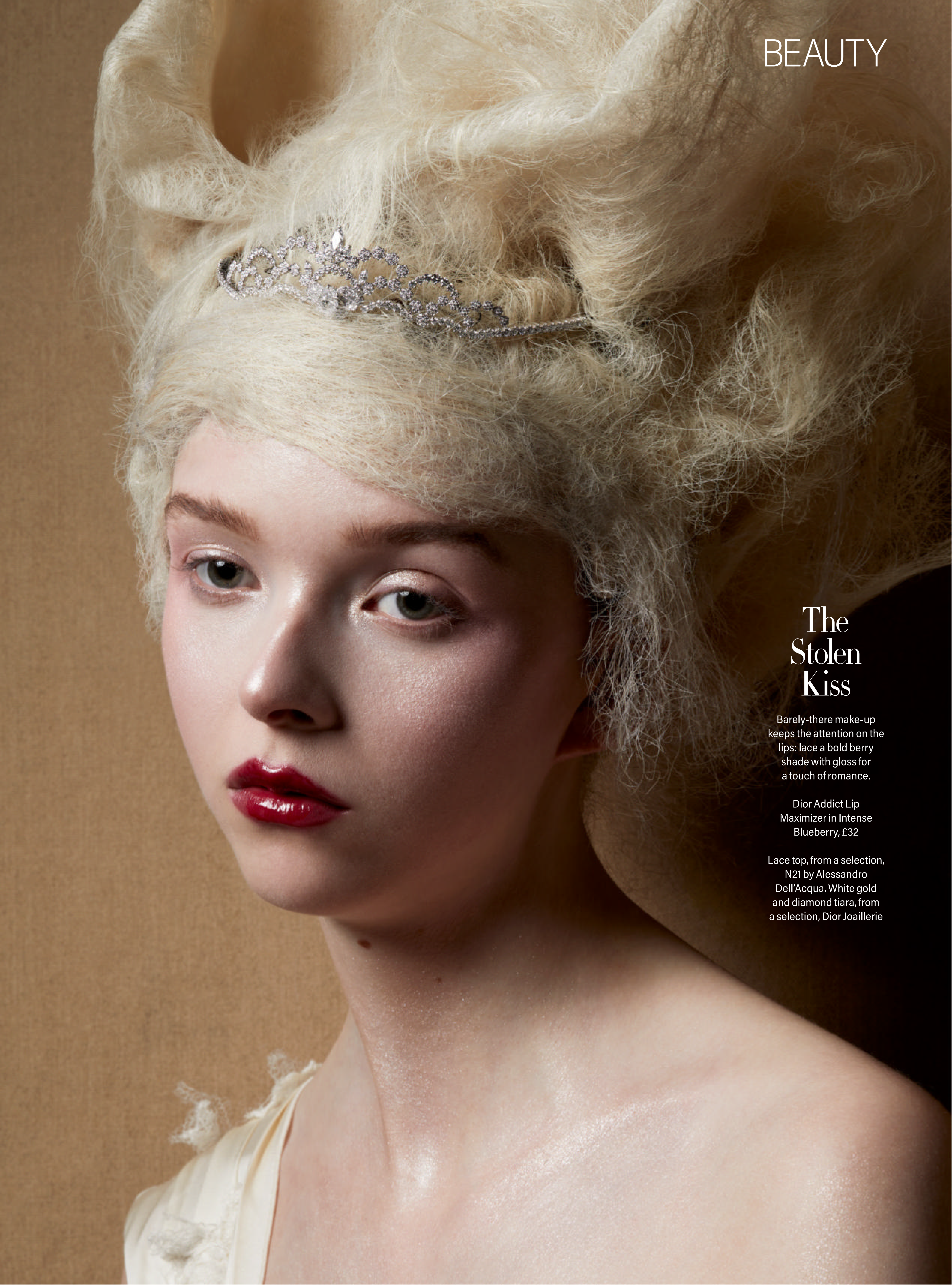
The Triumph of Venus

Start with a velvet-finish foundation, then add light and definition by way of a highlighter along the bridge of the nose, cheekbones and Cupid's bow to give the impression of flawless skin.

Dior Forever Natural Velvet foundation in Neutral, £47.
Dior Forever Glow Veil primer, £40

Embroidered tulle dress, £7,720, Pamella Roland

RUI FARIA

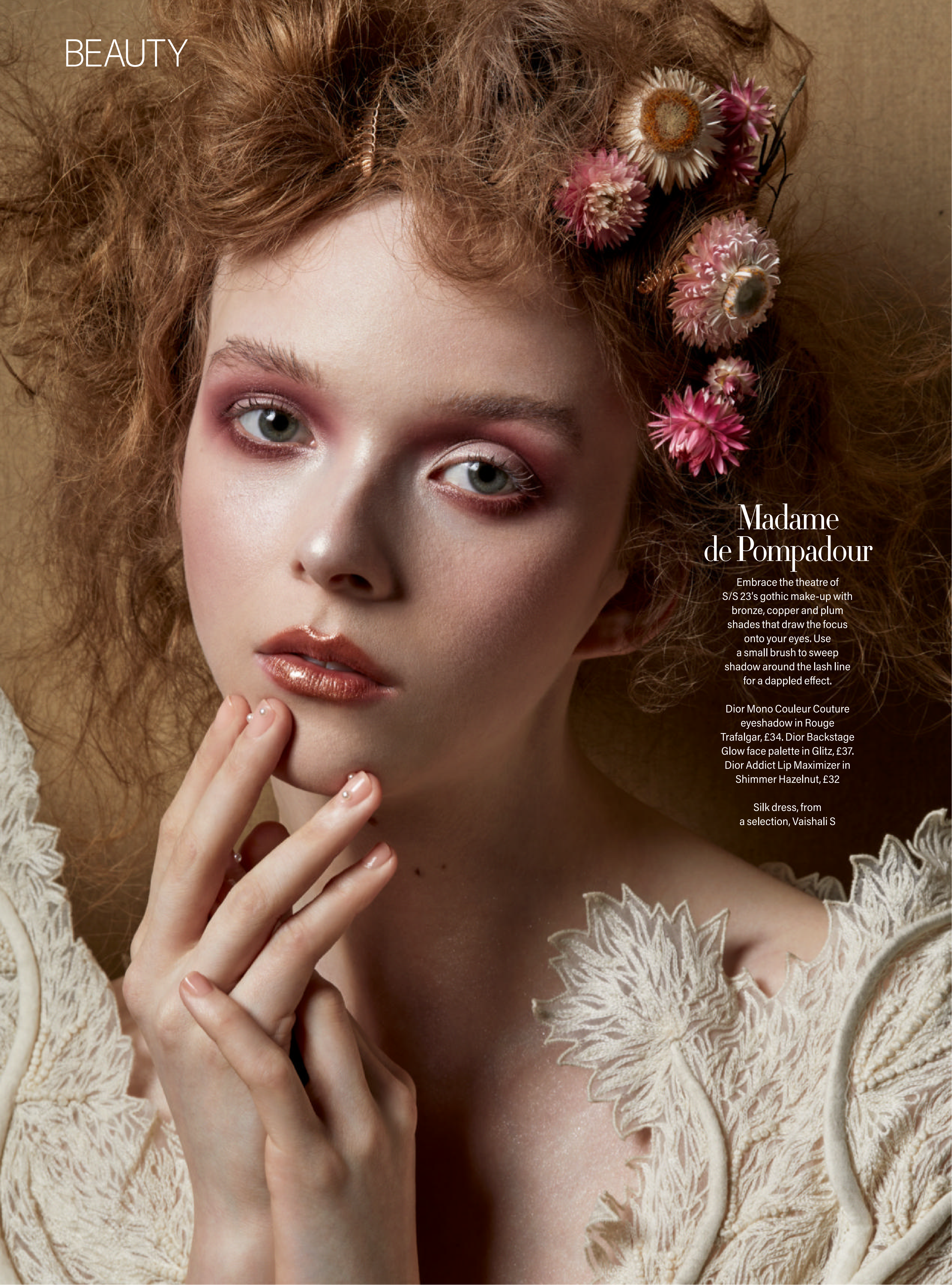


The Stolen Kiss

Barely-there make-up keeps the attention on the lips: lace a bold berry shade with gloss for a touch of romance.

Dior Addict Lip Maximizer in Intense Blueberry, £32

Lace top, from a selection, N21 by Alessandro Dell'Acqua. White gold and diamond tiara, from a selection, Dior Joaillerie

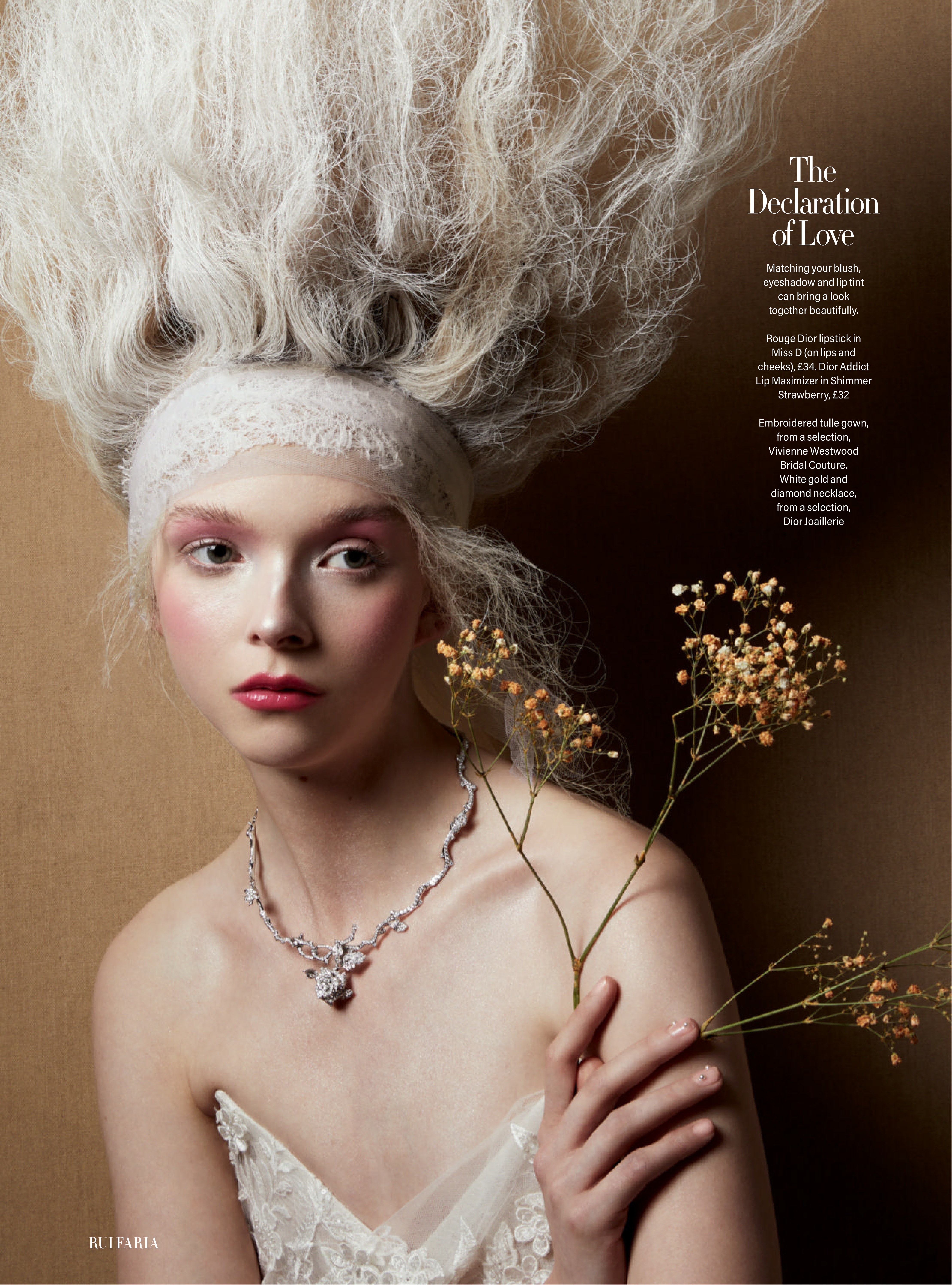


Madame de Pompadour

Embrace the theatre of S/S 23's gothic make-up with bronze, copper and plum shades that draw the focus onto your eyes. Use a small brush to sweep shadow around the lash line for a dappled effect.

Dior Mono Couleur Couture eyeshadow in Rouge Trafalgar, £34. Dior Backstage Glow face palette in Glitz, £37. Dior Addict Lip Maximizer in Shimmer Hazelnut, £32

Silk dress, from a selection, Vaishali S



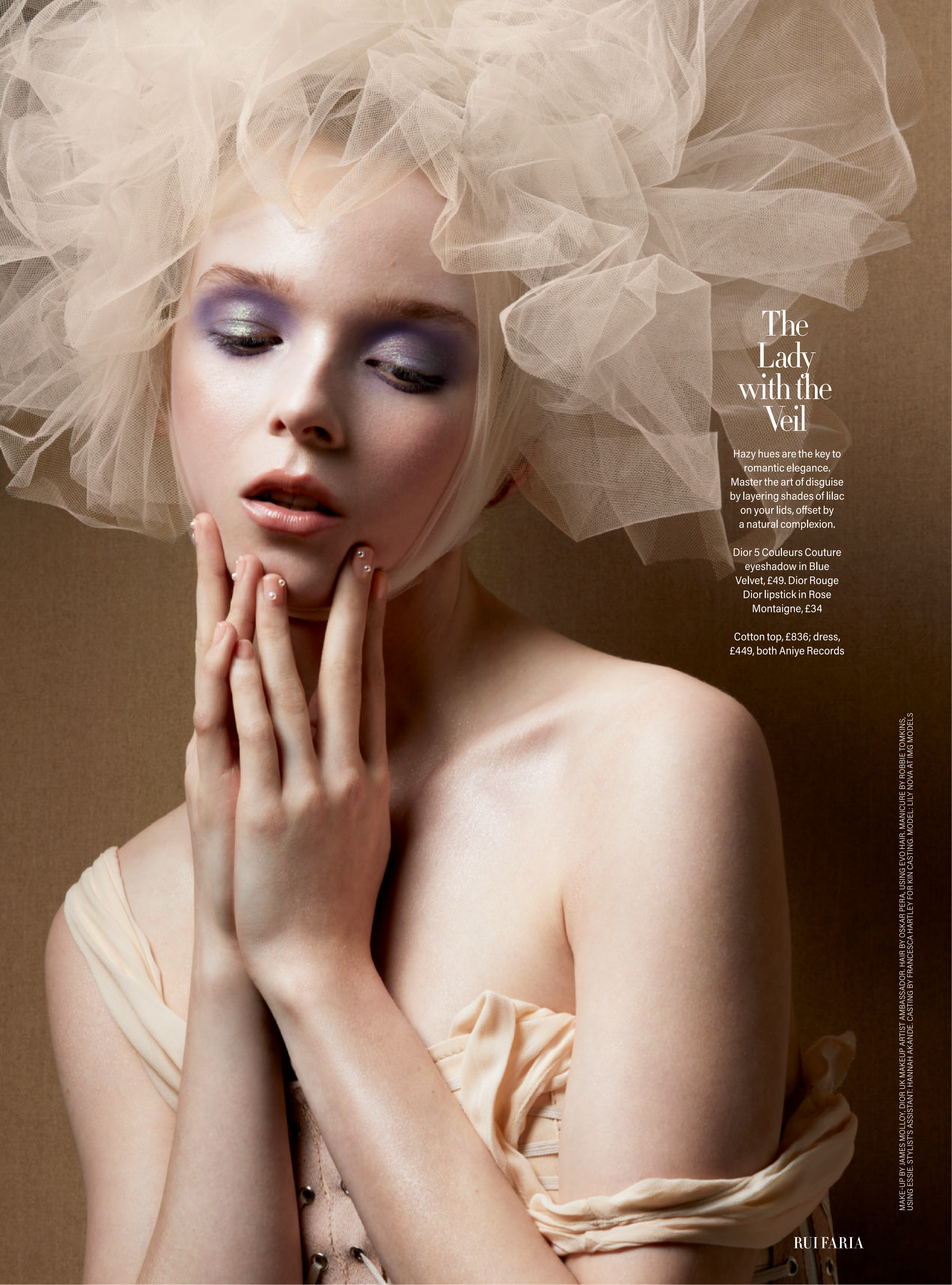
The Declaration of Love

Matching your blush, eyeshadow and lip tint can bring a look together beautifully.

Rouge Dior lipstick in Miss D (on lips and cheeks), £34. Dior Addict Lip Maximizer in Shimmer Strawberry, £32

Embroidered tulle gown, from a selection, Vivienne Westwood Bridal Couture. White gold and diamond necklace, from a selection, Dior Joaillerie

RUI FARIA



The Lady with the Veil

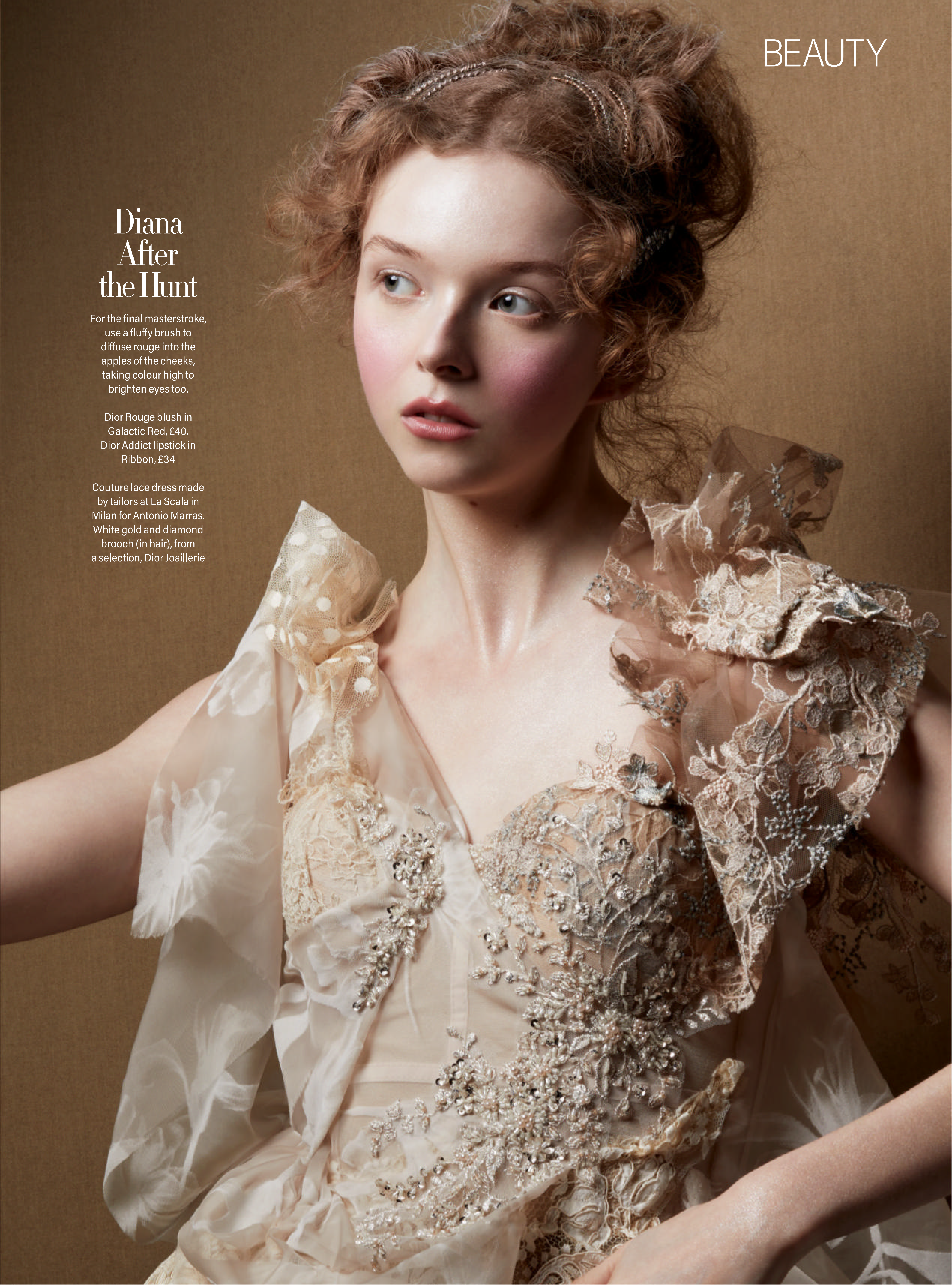
Hazy hues are the key to romantic elegance. Master the art of disguise by layering shades of lilac on your lids, offset by a natural complexion.

Dior 5 Couleurs Couture eyeshadow in Blue Velvet, £49. Dior Rouge Dior lipstick in Rose Montaigne, £34

Cotton top, £836; dress, £449, both Aniye Records

MAKE-UP BY JAMES MOLLOY, DIOR UK MAKEUP ARTIST AMBASSADOR. HAIR BY OSKAR PERA, USING EVO HAIR. MANICURE BY ROBBIE TOMKINS, USING ESSIE. STYLIST'S ASSISTANT: HANNAH AKANDE. CASTING BY FRANCESCA HARTLEY FOR KIN CASTING. MODEL: LILY NOVA AT IMG MODELS

RUI FARIA

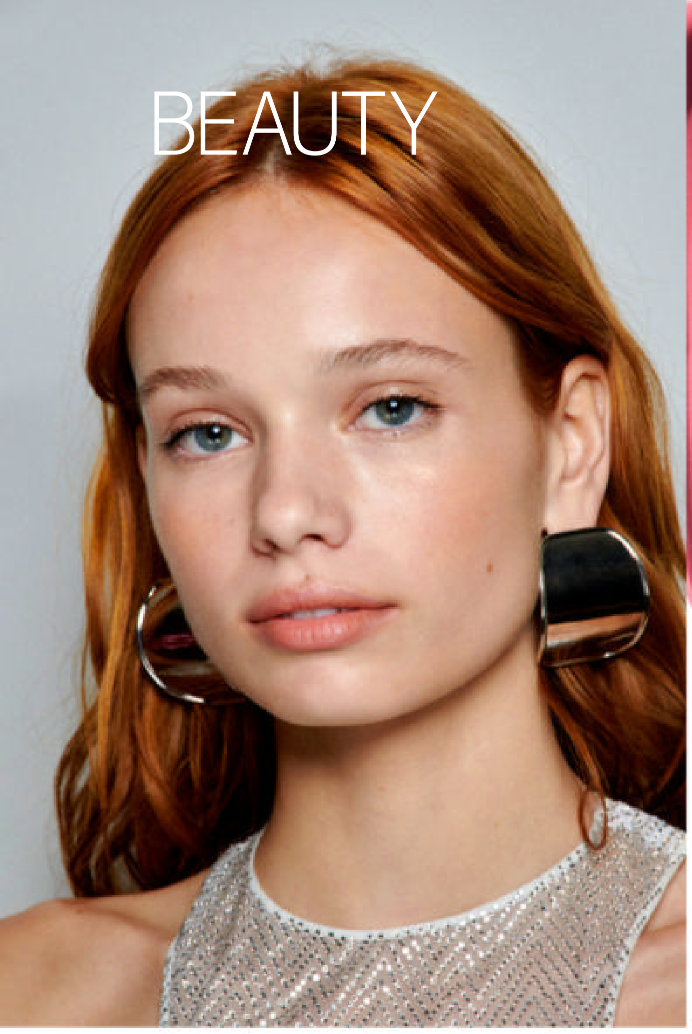


Diana After the Hunt

For the final masterstroke, use a fluffy brush to diffuse rouge into the apples of the cheeks, taking colour high to brighten eyes too.

Dior Rouge blush in Galactic Red, £40. Dior Addict lipstick in Ribbon, £34

Couture lace dress made by tailors at La Scala in Milan for Antonio Marras. White gold and diamond brooch (in hair), from a selection, Dior Joaillerie



VIEVE
SUNSET BLUSH BALM
Rare Beauty
Glossier.

Young at heart

Dewy skin with a cherub-like blush and painterly lip tints that flatter, rather than fill, is the preferred beauty aesthetic of today's twentysomethings, and one I'm keen to emulate. So, I'm investigating brands I'd dismissed as too youthful, including Selena Gomez's vegan-cosmetics line Rare Beauty; Vieve, by the make-up artist and influencer Jamie Genevieve; and the much-hyped Glossier – and I'm impressed by the lightness and ease of their products. The Rare Beauty Positive Light Under Eye Brightener, £23, is so fine it drifts onto skin without ever going crepey, while Vieve's Sunset Blush Balm, £21, adds the prettiest colour to cheeks (and lips). Finally, a sweep of Glossier's Lash Slick, £16, in Brown adds subtle definition. *www.rarebeauty.com; www.vieve.co.uk; www.glossier.com.*

What Katy does

Our beauty director *Katy Young* reveals the secrets of her routine

sisley
PARIS
émulsion
écologique
ecological
compound
LA ROCHE-POSAY
CICAPLAST B5
SERUM

La Roche-Posay Cicaplast B5 Ultra Repair Serum, £39

Sisley Ecological Compound, £118

GOOD, BETTER, BEST

Beauty brands are constantly evolving even their bestselling products to improve both efficacy and penetration. The La Roche-Posay serum that went viral last summer has a new version for combination skin. Meanwhile, Sisley's Ecological Compound (a pot of which sells every five seconds) now uses an extraction process that makes it even more potent.

WILDSMITH
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MMXVIII.
RADICAL BOTANY
STILLNESS SHOWER OIL

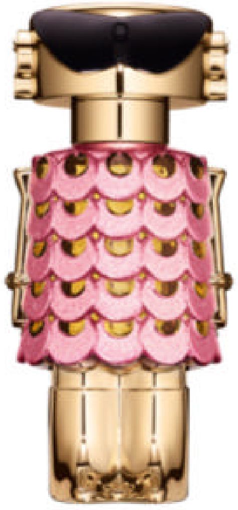
From £40, Wildsmith Skin

REST ASSURED

A consistent routine is vital to good sleep. With the help of a nightly ritual built around Wildsmith Skin's Stillness range of shower and body products, containing camomile and lavender oils, even an insomniac like me can now look forward to bedtime.

www.wildsmithskin.com.

Spring forward



If you love a sandalwood scent, think of this as your seasonal update. The woody note gets a lively character shift with creamy jasmine and vanilla, juicy mango and smoky incense notes. Bold but enigmatic, it's warm-weather perfume personified. *Fame Blooming Pink by Paco Rabanne, £124 (www.pacorabanne.com).*

EASY DOES IT

Why exercise for an hour when just 20 minutes of wearing an EMS (electrical muscle-stimulation suit) can work 98 per cent of your muscles? Favoured by models for its swift results, the sessions are ideal for busy executives – since there's no need to remember your gym kit.

EMS sessions, from £50 (www.e-pulsive.co.uk).

PHOTOGRAPHS: IMAXTREE, DAVID SLIJPER, MISSONI

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2023

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BAZAAR
ESCAPE

EDITED BY **HELENA LEE**

Four Seasons Resort Mauritius at Anahita

Just the two of us

Divine honeymoon destinations, from the beaches of Mauritius to the wilds of New Zealand, via an enchanting Tuscan villa. Plus: Aerin Lauder's favourite haunts on the Amalfi Coast

PHOTOGRAPH: COURTESY OF FOUR SEASONS

The road less travelled

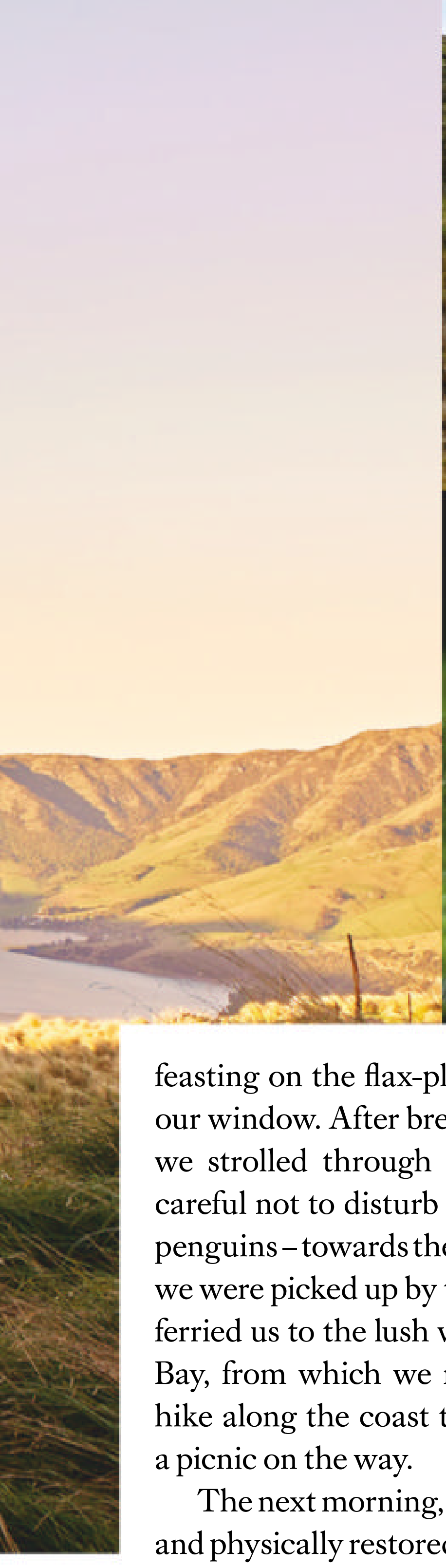
Tilly Wheating and her new husband go off the beaten track to discover New Zealand's extraordinary landscapes and incredible wildlife

MY HUSBAND AND I GOT MARRIED LAST summer, and having already explored much of Europe, we wanted to spend our honeymoon somewhere that would be new to us – so we picked, quite literally, the other side of the world. We had both longed to visit New Zealand - or, to use its Maori name, Aotearoa, which means the land of the long white cloud - for its otherworldly landscapes and opportunities for adventure and relaxation. So it was that, after a mere 29 hours of travelling, we found ourselves picking up our Subaru at Christchurch airport on the eastern side of the South Island, ready to embark on a 1,500-mile road trip.

As we headed northwards, the scenery began to change; within a matter of miles we had driven past stunning seascapes, up mountains and across long flat valleys. Our first destination was Kaikoura, where we ventured into the Pacific Ocean to swim with a pod of wild dusky dolphins, before warming up with a seafood barbecue. We snaked our way further up the coast and into Marlborough, the world-renowned wine region, where we made a pitstop at Cloudy Bay's famous vineyard for a tasting. Then, with our taste buds still tingling and our bags packed with a few bottles of the Pelorus sparkling rosé (our personal favourite), it was time to hop back in the car, tune in to the local radio station and hit the road again for the three-hour drive west to the Abel Tasman National Park.

Our home for the next two nights was to be the Split Apple Retreat, a sanctuary of quiet beauty that offers access to a private beach and unrivalled views across the park. Set up by Dr Lee Nelson and his wife Pen, an accomplished chef, it houses a centuries-old collection of Asian art and just three guest suites. On arrival, we were invited to put on a *yukata* (a summer kimono) and a pair of house slippers, before heading out into the grounds to soak in the 40-degree water of the onsen bath and swim in the infinity pool. After a rejuvenating aromatherapy massage and meditation session, it was time for dinner – a health-conscious four-course set menu prepared by Pen, featuring some spectacular coconut tempura prawns with tamarind sauce. We ate outside while listening to Lee's stories about the pair's adventures around Asia, and watching the sky take on shades of pastel. When darkness fell, we retired to our luxury suite with its oceanfront views and two private decks, and gazed out of the window at the constellations; the property is in a dark-sky reserve, making its stargazing among the best in the world.

We woke to the sound of tuis, boisterous birds with electric-blue and green wings,



This page, clockwise from left: Tilly Wheating and her husband on a horse-riding adventure. The pool at the Split Apple Retreat. A room at the Lindis. Wheating on a bridge at Abel Tasman National Park. Opposite, from top: Pohue Pure Pod. Lake Wanaka

feasting on the flax-plant seedlings outside our window. After breakfast on the terrace, we strolled through the gardens – being careful not to disturb the nesting little blue penguins – towards the private beach, where we were picked up by the local water taxi. It ferried us to the lush woodlands of Torrent Bay, from which we made the three-hour hike along the coast to Bark Bay, enjoying a picnic on the way.

The next morning, feeling both mentally and physically restored, we bade a fond farewell to the Split Apple team, and set off down South Island's rugged west coast. En route, we paused to marvel at the 12-kilometre-long Franz Josef Glacier, the fastest-moving and steepest in the country, and to look for kiwis – a national icon and, thanks to an effective local regeneration programme, now no longer endangered. We spent a few days by the crystal-clear Lakes Wanaka and Hawea, where we divided our time between hiking, paragliding and swimming in the glacial waters, afterwards rewarding ourselves with a drink at one of the many local breweries. Suitably energised, we took to the highway driving through the tussock-covered Lindis Valley towards our next stop.

The Lindis Hotel is set in 6,000 acres of land in the Ahuriri Valley, and looks out over snow-capped mountains, vast plains and a network of meandering rivers (all fishable with a guide). Made primarily of wood, glass and bluestone, the lodge is designed to blend into the countryside, its sinuous roof echoing the curvature of the mountains, while the interiors are modern yet cosy, with expanses of timber offset by soft furnishings in stylish neutral shades, and floor-to-ceiling windows that make the most of the incredible scenery outside. Guests are spoilt for choice when it comes to activities, which include fly-fishing, clay-pigeon shooting, walking trails, farm tours and horse-riding. The latter, we were relieved to hear, was open to all abilities, so even though neither of us had ridden for decades, we were able to explore the farmland on horseback for several hours. After all that exertion, it was a joy to sink into the hot-tub with some sparkling wine while admiring the views, listening to the wildlife and watching black swans land on the river.

Although we could happily have stayed much longer, we had one final stopover on our itinerary: Pure Pods near Christchurch, a five-hour drive north-east from the Lindis. Here, surrounded by manuka-tree-lined hills and with views over the bay of Port Levy, we spent our last night in New Zealand truly immersed in its majestic landscape, staying in a solar-powered glass cabin accessible only on foot, through fields and bushland. When we arrived at the pod, there was a large hamper awaiting us that contained a beautifully presented sharing platter of meats and cheeses, homemade crostini and dips. Later on, we lit the barbecue and cooked ourselves a dinner of locally reared beef and vegetable skewers, which we ate while watching the sun slowly sink beneath the horizon. We played card games and peered through the telescope at the night sky as the swallows swooped around us, revelling in being closer to nature than ever before.

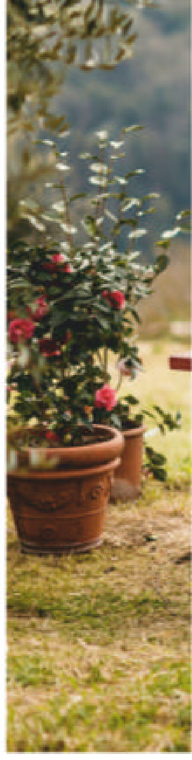
Split Apple Retreat (www.splitapple.com), from about £2,000 a night. The Lindis (www.thelindisgroup.com/thelindis), from about £1,150 a night. Pure Pods (www.purepods.com), from about £300 a night. ☐

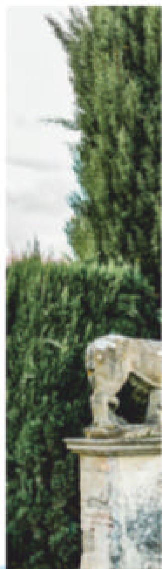
We ventured into the Pacific Ocean to swim with wild dusky dolphins

PHOTOGRAPHS: SHAUN JEFFERS, TILLY WHEATING

The art of love

Lottie Lumsden finds the perfect blend of romance and relaxation on honeymoon at an aristocratic playground in the Tuscan countryside





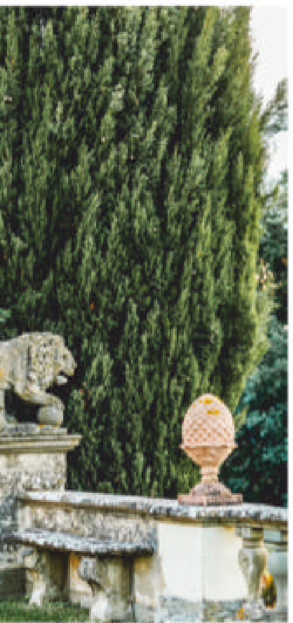
This page, clockwise from top left: a picnic at Tenuta di Artimino. The pool area. Lottie Lumsden with her daughter Summer. The exterior of Villa La Ferdinanda. Opposite, from top: the entrance to the villa. The estate's olive groves

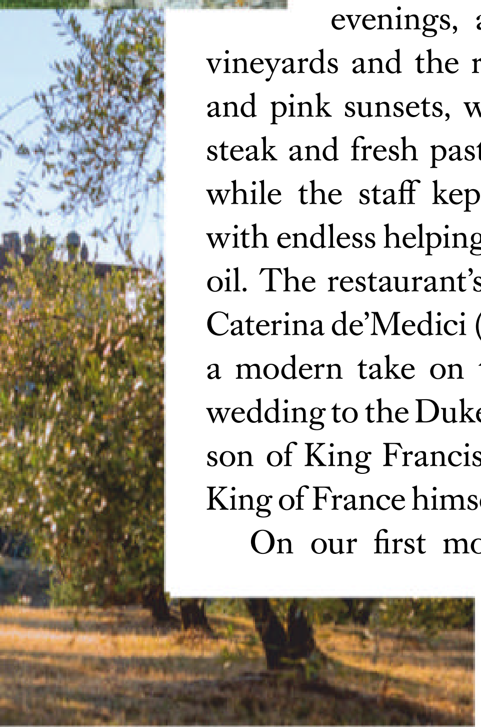
PHOTOGRAPHS: ALESSANDRO MOGGI, LUCA TONIN AND EMANUELE ZUCCHINI/COURTESY OF TENUTA DI ARTIMINO THE MELIÁ COLLECTION AND LOTTIE LUMSDEN

FOLLOWING A YEAR OF INTENSIVE WEDDING planning, and the happy chaos and fun of the big day itself, spent with 100 friends and family at a north-London pub, I found myself hankering after a period of total peace and relaxation. Thankfully, I discovered just that at Tenuta di Artimino, a 30-minute drive from Florence, where I, my new husband Harry and our three-year-old daughter Summer spent three restorative nights on our honeymoon.

The estate is home to 70 hectares of vineyards and the majestic Villa La Ferdinanda, constructed in 1596 by the Grand Duke Ferdinando de'Medici as a hunting lodge, and now a Unesco World Heritage Site. Guests can stay in the main hotel, a two-storey colonnaded building to one side of the villa that was formerly the servants' quarters, or in larger residences scattered across the adjoining village of Artimino.

We had chosen one of the latter: a vast one-bedroom apartment with a four-poster bed, a kitchen and a terracotta-tiled balcony overlooking the villa and surrounding hills. After settling in, we immediately headed to the swimming pool, which occupies a secluded position in the hotel's gardens and is framed by pink hydrangeas, red rhododendrons and olive-trees. We often had it to ourselves – a dream, given my daughter's inclination to stay there most of the day – and during her afternoon naps, we lay happily on daybeds drinking Aperol spritzes to toast a week of marriage. In the evenings, against a backdrop of vineyards and the region's famous orange and pink sunsets, we dined on Fiorentina steak and fresh pasta with wild boar ragù while the staff kept our daughter happy with endless helpings of spaghetti and olive oil. The restaurant's speciality is duck alla Caterina de'Medici (prepared with orange), a modern take on the dish served at her wedding to the Duke of Orléans, the second son of King Francis I of France (and later King of France himself), in the 16th century.





On our first morning, all three of us headed back to the restaurant to meet the hotel's executive chef Michela Bottasso for a cookery course. We were instructed in the delicate art of pasta-making, and set about producing farfalle and spaghetti, followed by the regional speciality of cantucci laced with orange zest, which we ate with gusto at the shady poolside bar. Another culinary highlight was a glorious picnic at a rustic wooden table set up in an olive grove in the hotel's grounds, shaded from the Tuscan afternoon sun by a canopy. There, we grazed on Italian hams, crumbling Parmesan, fennel salad, focaccia and ruby-red strawberries.

The following afternoon, I indulged in a rebalancing massage and a visit to the sauna at the hotel spa (situated in its own building in Artimino), where the speciality is 'wine therapy': bathing in mineral salts containing grape polyphenols while sipping one of the estate's vintages. I decided to go for a more traditional approach on this occasion, but indulged my inner oenophile on our last day with a wine-tasting experience in the Salone del Delfino, situated in the basement of the villa. The hotel's sommelier taught us about five different Tenuta di Artimino wines (the Grumarello 2016 and Poggilarca 2018 were the standouts).

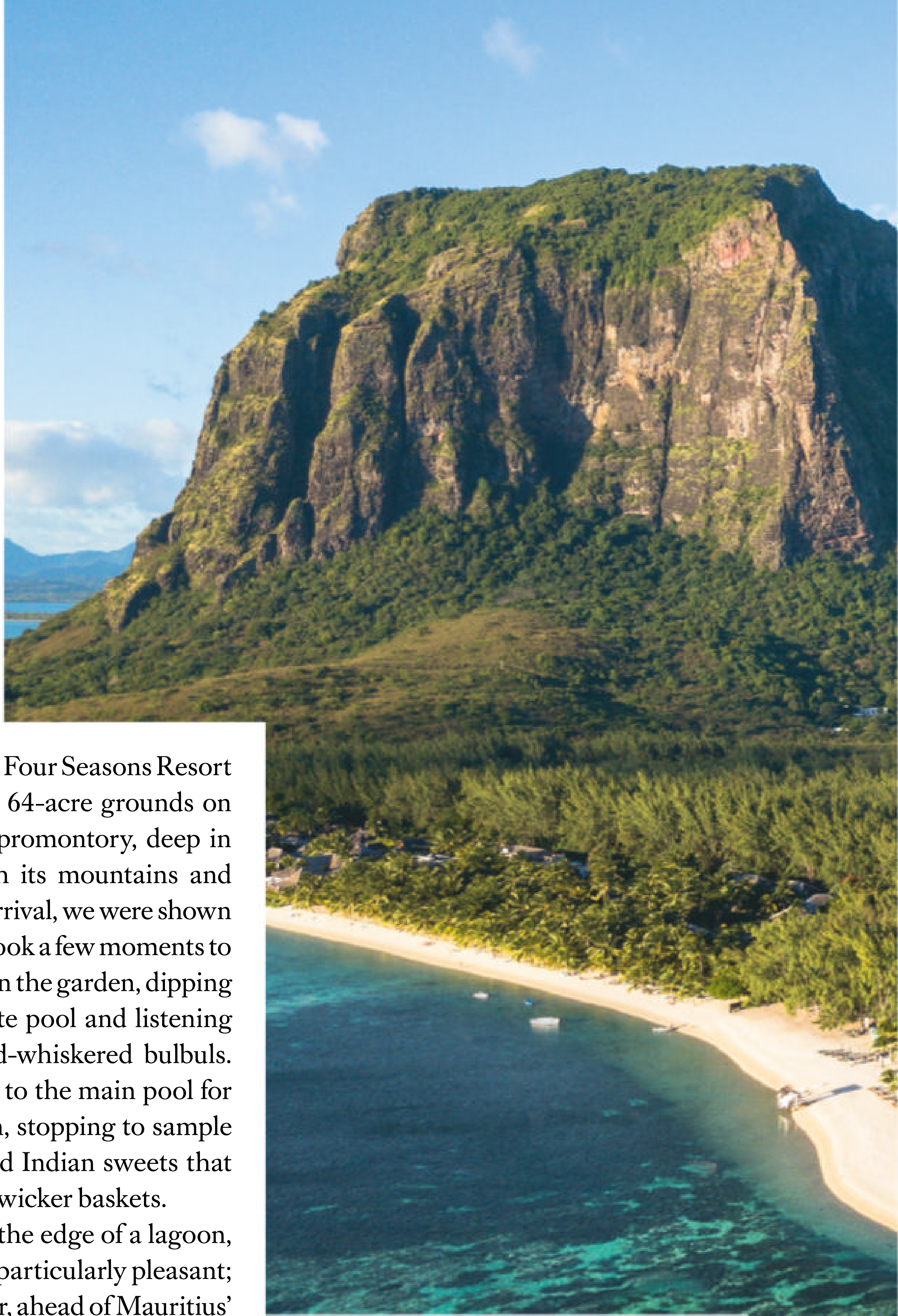
Afterwards, we were given a tour of the rest of the main Medici property, known locally as the 'villa of the hundred chimneys', due to the entire roof being covered in stacks of varying sizes. Many of the rooms are adorned with beautiful frescoes and tapestries, and in the fireplace of the kitchen is a *girarrosto* (a spit-roasting tool), which replicates a design by Leonardo da Vinci.

Later that evening, as we left the villa, a wedding was being set up; the gardens were a flurry of activity as staff arranged banqueting tables in front of the building. As we returned to our rooms, we picked up ice-cream from Gelateria la Torre Artimino in the village, before sitting on our balcony to enjoy the bridal party's firework display. It was the perfect opportunity to look back on our own wedding – still so vivid in our minds – and ahead to our bright future.

Tenuta di Artimino (www.artimino.com), from £275 a room a night. □

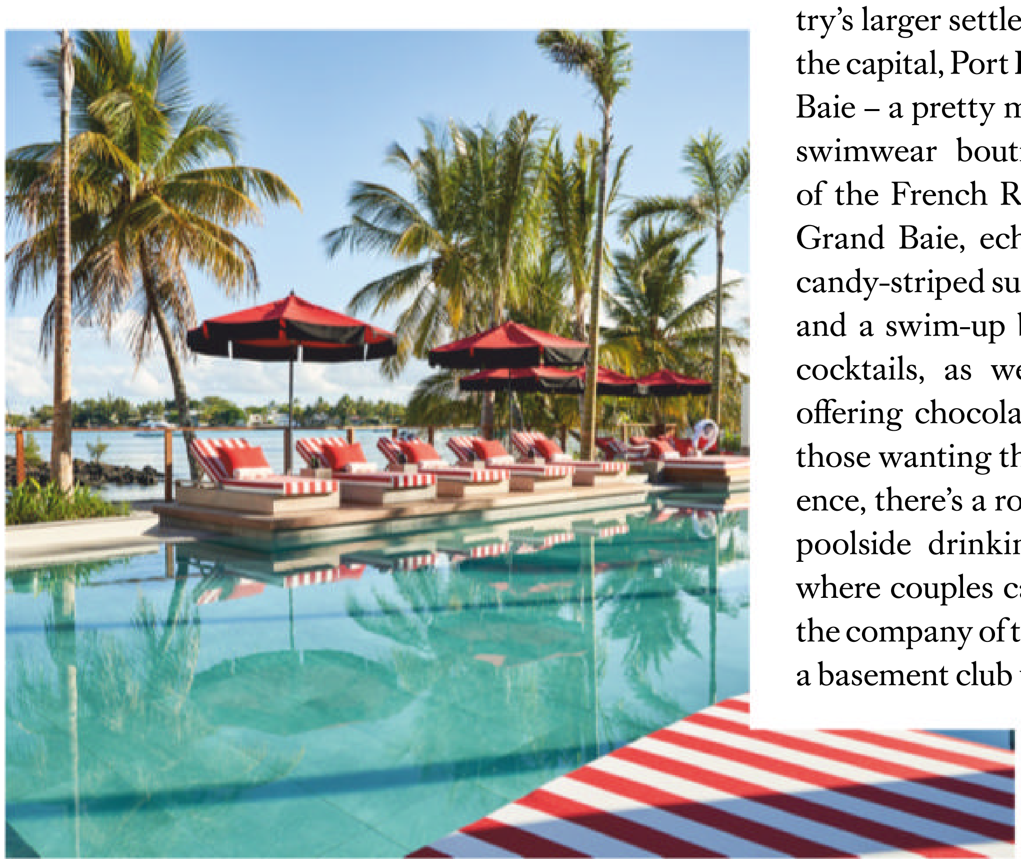
Fantasy island

With its lush greenery and heavenly beaches, Mauritius is a dream destination for newlyweds, as *Frances Hedges* discovers



IT WAS THE BOUGAINVILLEA THAT FIRST captured our attention as we made our way up the east coast of Mauritius from the airport – bursts of hot-pink amid the mangroves that stretch along the water, with barely a human in sight. As the beach gave way to villages, we began to see signs of life: a smattering of repair shops, stalls along the pavement selling street food – vegetable fritters, stir-fried noodles, dholl puri (stuffed spiced pancakes made from split peas) – and a patchwork of Hindu temples, churches and mosques. The amiable co-existence of these different religious buildings embodies the island's cultural diversity: successively ruled by the Dutch, French and British between the 16th and 20th centuries, Mauritius gained its independence in 1968 and is now home to a multi-ethnic population that includes people of South Asian, African, European and Chinese descent.

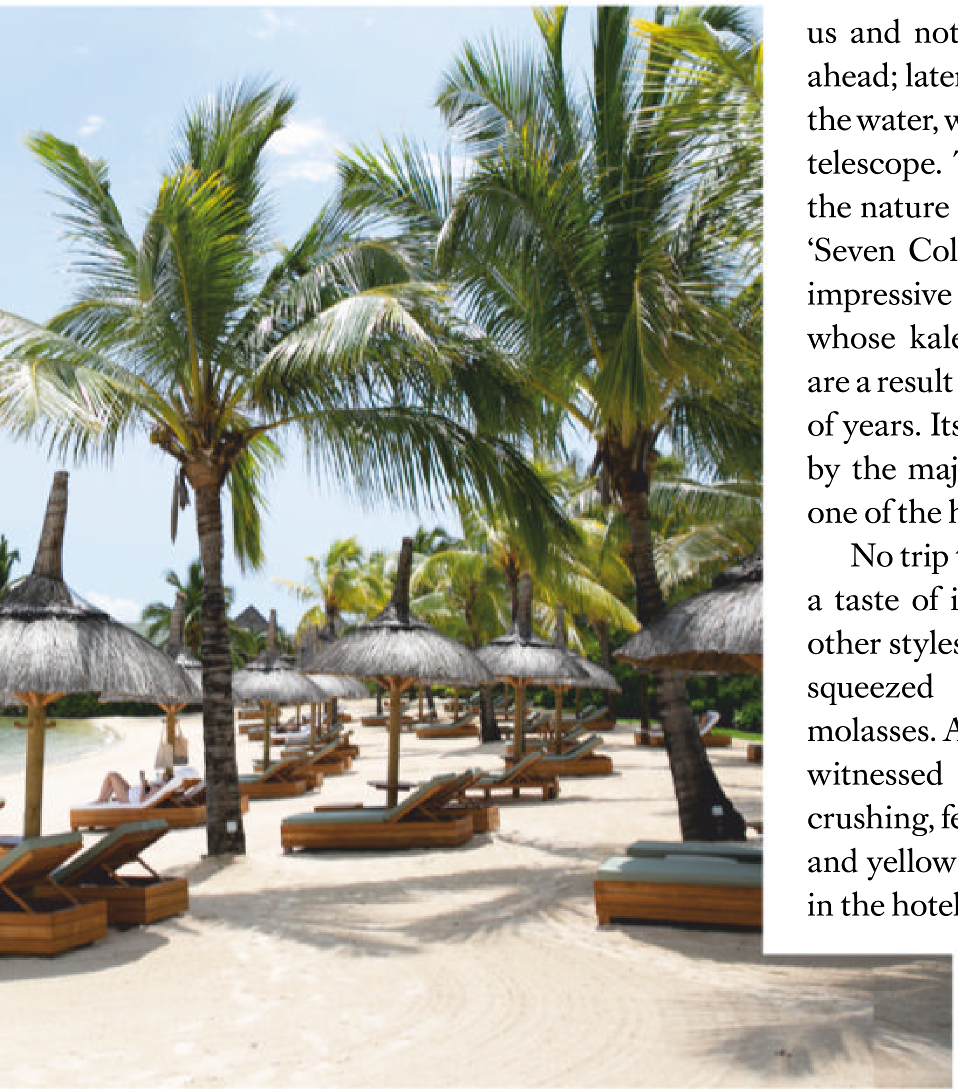
My husband and I had chosen the quietest part of the island for the first stop on our honeymoon tour, correctly anticipating that we would need to rest post-wedding (at least as far as that was an option in the lively company of our toddler, Cassie, who was still volubly basking in the glory of her recent flower-girl duties). The Four Seasons Resort at Anahita is set amid 64-acre grounds on a picturesque coastal promontory, deep in the 'Wild South', with its mountains and sugar-cane fields. On arrival, we were shown to our villa, where we took a few moments to relax on a sun lounger in the garden, dipping our feet into the private pool and listening to the warbling of red-whiskered bulbuls. Later, we strolled over to the main pool for a more energetic swim, stopping to sample the fresh pineapple and Indian sweets that staff brought round in wicker baskets.



The resort is set at the edge of a lagoon, so seawater swims are particularly pleasant; we visited in September, ahead of Mauritius' high season, but the Indian Ocean was still a comfortable temperature. On one day, we took advantage of the complimentary boat service to venture over to the hotel's private beach on the Ile aux Cerfs, which has been left mostly untouched, save for a shack that doubles as a bar and kitchen; we shared a platter of gateaux piments – lentil-filled fried balls with fiery green chilli and fresh coriander – and a salad of smoked octopus.

Our second sojourn took us to the northern region, where most of the country's larger settlements are found, including the capital, Port Louis. The village of Grand Baie – a pretty marina lined with cafés and swimwear boutiques – feels reminiscent of the French Riviera, and our hotel, Lux Grand Baie, echoes that mood: there are candy-striped sun loungers around the pool and a swim-up bar serving ice-cream and cocktails, as well as a superb pâtisserie offering chocolate truffles and éclairs. For those wanting the full Saint-Tropez experience, there's a rooftop bar with cabanas for poolside drinking, a professional kitchen where couples can enjoy a tasting menu in the company of the chef and sommelier, and a basement club with a DJ in residence.

PHOTOGRAPHS: COURTESY OF JW MARRIOTT, LUX GRAND BAIE, VICKY HEILER, GETTY IMAGES, FRANCES HEDGES



Clockwise from far left: the JW Marriott hotel at Le Morne. A Hindu temple in Port Louis. Crab cakes at the Lux Grand Baie hotel. Frances Hedges and her husband. The beach at the Four Seasons Resort at Anahita. The Chamarel waterfall. The pool at the Lux Grand Baie hotel

It wasn't easy to tear ourselves away from all that glamour, not to mention the spa, with its seven treatment rooms, Turkish hammam, heated pool and tropical water gardens, but we were keen to explore some of the sights. We made the short journey to Pamplemousses – technically known as the Sir Seewoosagur Ramgoolam Botanical Garden, after Mauritius' first prime minister and 'founding father', who was cremated there following his death in 1985. We wandered among baobab-trees and by the waterlily pond, while Cassie squealed with delight at the giant tortoises trundling about.

More natural wonders awaited us on the final stage of our trip, which took us south-west to some of Mauritius' most dramatic landscapes. Standing on the JW Marriott's 800-metre-long private beach on our first afternoon in Le Morne Brabant, buffeted by the winds that make this peninsula such a popular kitesurfing spot, we had the shadow of a basalt mountain range behind us and nothing but ocean and clear skies ahead; later, after watching the sun set over the water, we saw Saturn through the hotel's telescope. The next day, we took a taxi to the nature park at Chamarel, whose name, 'Seven Coloured Earth', refers to its most impressive geological feature: sand dunes whose kaleidoscopic patterns and palette are a result of volcanic activity over millions of years. Its surreal beauty is matched only by the majesty of the Chamarel waterfall, one of the highest on the island.

No trip to Mauritius is complete without a taste of its agricole rum – distinct from other styles because it is made from freshly squeezed sugar-cane juice rather than molasses. At the Rhumerie de Chamarel we witnessed the labour-intensive process of crushing, fermenting and distilling both red and yellow varieties of the local cane. Back in the hotel, the barman obligingly made us a rum-based concoction with ginger ale, fresh strawberries and lemongrass that we sipped to toast our final evening, while Cassie enjoyed her first – perhaps no less addictive – taste of watermelon juice.

Mauritius had been the tropical honeymoon paradise we had always imagined, but it felt like so much more than that. The memories that will linger are not only those of white sands and turquoise waters, but also the taste of coconut sambal at breakfast, the sound of traditional Creole songs played on the beach, and the sense of a vibrant, growing community going about their lives in a place we could only dream of calling home.

Four Seasons Resort Mauritius at Anahita (www.fourseasons.com), from £425 a night for a villa. Lux Grand Baie Mauritius (www.luxresorts.com), from £400 a double room a night. JW Marriott Mauritius Resort (www.marriott.com/mrujw), from £650 a double room a night. □

INSIDER'S GUIDE

AERIN LAUDER ON POSITANO

The beauty and lifestyle entrepreneur sings the praises of the Amalfi Coast

The first time I went to the Mediterranean, I stayed in Positano. That was about 30 years ago. Ever since, I've tried to go once a year for about a week, but it's never long enough; I discover something new every time. I like to visit in early summer, whereas my friend Michael Kors always goes in September when it's quiet – there is something wonderful about having it to yourself.

With its classically Italian interiors, the Il San Pietro di Positano hotel is magical in so many ways, and feels really secluded. It has a lift set in the cliff that takes you directly to the beach, where there's a thatched veranda and orange chairs – it's like a film set. I love to have lunch at the hotel's restaurant, Carlino, which you reach by walking over a wooden path over the water. It has an amazing Caprese salad and grilled fish.

There aren't many cars, so you can explore the little side streets on foot. Some people like to hike in Positano because it's very hilly, but you're already going up and down about 300 steps just by walking around the village. You definitely need to wear flat trainers or sandals. I love Da Costanzo in Capri for shoes, so I stock up when I go there.

The village is known for its ceramics and glass, so you can find pretty custom pieces in the shops. There's also a tiny little boutique called Temptation selling casual, feminine summer dresses that give such a sense of Mediterranean style – I wear one over my swimsuit. The clothes are mostly white, but they do make a few silhouettes in other colours, including lavender, pale pink and green. It's so chic.

The rooftop bar at Le Sirenuse is my favourite spot for drinks. The sunsets are incredible, and you're served potato chips and olives in beautiful Murano-glass bowls. An Aperol spritz is always my choice for a sundowner, but there's nothing better than a glass of white wine on a hot day.

Giambattista Valli spends a lot of time in Positano. He once sent me to a charming restaurant right on the water called Buca di Bacco. It's great for dinner – it has the tastiest meatballs.

Visiting the island of Capri is a special day trip. Take the ferry or charter a boat, go for lunch at La Fontelina on the beach and have a swim, then spend the afternoon walking around. There's a famous gelato place called Gelateria Buonocore where they make delicious waffle cones.

I always bring Clinique sunsceen with me. It has no scent, so I'll also wear my Clementina fragrance, which was inspired by Positano. I've been using Estée Lauder Advanced Night Repair serum since high school – it's the perfect skincare to travel with. Of course, I take my Aerin products, too – hand and body cream, and conditioner. Those are my must-haves. ☐

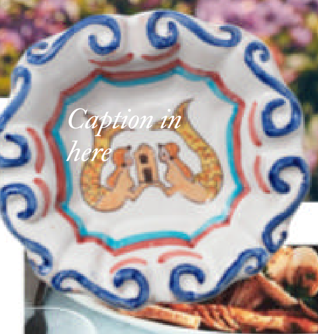
£2,400, Giambattista Valli at Matchesfashion

Aerin Mediterranean Honeysuckle Clementina Eau de Parfum, £100

A notebook from Le Sirenuse. Left: the view from the restaurant

Estée Lauder Advanced Night Repair Serum, £64

£455, Michael Kors Collection



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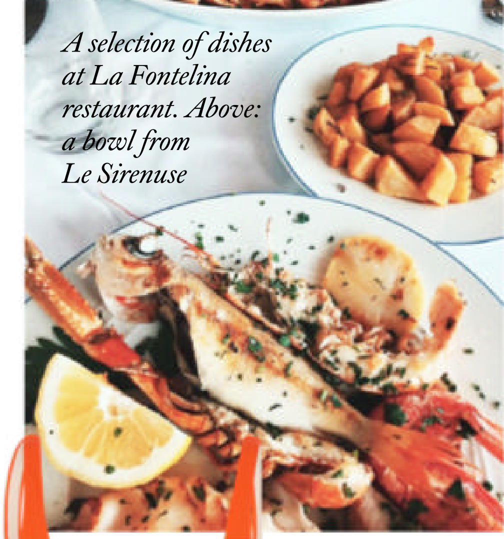

A selection of dishes at La Fontelina restaurant. Above: a bowl from Le Sirenuse

£173, Vanessa Sposi

Aerin Rose Lip Conditioner, £24

The Capri coastline

AS TOLD TO BROOKE THEIS. PHOTOGRAPHS: GETTY IMAGES, ALAMY, PIXELATE

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Emma Mackey

Eddie Redmayne

Sheila Atim and Naomi Ackie

STARS ALIGNING

Ahead of awards season, the leading lights of film and television gathered to toast each other's talent

EDITED BY CHARLOTTE BROOK

A GLITTERING COTERIE OF SCREEN ICONS DESCENDED ON 5 HERTFORD Street for the annual Charles Finch and Chanel pre-Bafta party in February. Lily Allen, Ruth Wilson and Jenna Coleman congregated inside the door to pick up a cocktail from the tray of margaritas and vodka martinis, before heading upstairs, where Liberty Ross was catching up with Laura Bailey. Richard E Grant was all smiles in anticipation of his big moment presenting the awards the next day, while Gala Gordon and Lily James reminisced about their trip to the Maldives. Nominees Michelle Yeoh and Danielle Deadwyler turned heads as they entered the room, congratulated by A-list fans, and on her way to the courtyard, Naomi Ackie declared with intent – and a grin – that she was 'going to have fun this weekend!'

It was almost 10pm when the guests, all in merry spirits, were ushered down to Loulou's for dinner, with Gwendoline Christie among the first to descend. 'Where am I? Why have I been specifically sent down here?' she boomed in mock-indignation, to much laughter. The conversation and wine flowed freely over a supper of lobster salad, lamb with potato dauphinoise, and chocolate and coconut semifreddo. Austin Butler, who went on to win the Best Actor Bafta for his turn as Elvis Presley, was surrounded by well-wishers; Jamie Foxx and Angela Bassett propped up the bar; and it was not long before guests were let loose on the dancefloor, where Damian Lewis, Emma Mackey and a crowd of friends proceeded to strut their stuff long into the night. HELENA LEE

PHOTOGRAPHS: OLIVER HOLMS. © VIRGILE GUINARD/COURTESY OF CHANEL

Claudia Winkleman

Danielle Deadwyler and Kerry Condon

Giles Deacon

60 SECONDS WITH...
SHALOM BRUNE-FRANKLIN

The silver-screen icon you'd like to meet 'Lauren Bacall. I'd ask whether the rumours about her and Frank Sinatra were true!'

A film you return to again and again is... '*Superbad*. It never fails to make me laugh.'

The drink that gets the party started 'Tequila.'

My secret to red-carpet success is... 'Eight hours' sleep.'

Shalom Brune-Franklin

Gwendoline Christie and Laura Weir

Tom Hooper and Rachel Johnson

Ellie Bamber

Greta Bellamacina

Marc Quinn

Emily Okuda-Overhoff

Damian Lewis and Claire Ingle-Finch

Yana Peel

Taron Egerton

Nell Tiger Free

Sonoya Mizuno

Neelam Gill in Giorgio Armani

60 SECONDS WITH...

SONOYA MIZUNO

The silver-screen icon you'd like to meet 'John Cazale. He was the ultimate character actor.'

A film you return to again and again is... '*Don't Look Now*. It's sad, romantic and really weird.'

Whose performance makes you laugh out loud? 'Tig Notaro. Her humour is totally unique.'

The drink that gets the party started 'Shots.'

My secret to red-carpet success is... 'Intention. Know the reason behind your look, so you're not just being slung in a frock.'

Camila Morrone and Perrine Sabbat

Angela Bassett

Richard E Grant

Fiona Golfar and Alan Yentob

60 SECONDS WITH...

NICO PARKER

The silver-screen icon you'd like to meet 'Tatum O'Neal from *Paper Moon*. To give a performance with such depth when she was that young is beyond.'

A film you return to again and again is... '*Paddington* – it's like a comfort blanket.'

Whose performance makes you laugh out loud? 'Will Ferrell in *Step Brothers* is ridiculous in all the best ways.'

Lily Allen

Nico Parker

Josh Berger and Mariella Frostrup

Hannah Bagshawe

Lydia Slater and Hayley Atwell

Sandy Powell

Michelle Yeoh

Lily James and Alfonso Cuarón

PHOTOGRAPHS: OLIVER HOLMS, © VIRGILE GUINARD/COURTESY OF CHANEL

Sheherazade Goldsmith

Daryl McCormack

Emilia Jones

Ruth Wilson

60 SECONDS WITH...

EMILIA JONES

The silver-screen icon you'd like to meet 'Natalie Wood. I'd want to ask her what happened the night she died, but also about her drive and career.'

Whose performance makes you laugh out loud? 'Jack Black in *The Holiday*.'

The drink that gets the party started 'A mojito in summer, G&T in winter.'

My secret to red-carpet success is... 'Mastering a graceful exit from the car.'

Olivia Dean

Bob Geldof

Jenna Coleman

Ke Huy Quan

PHOTOGRAPHS: OLIVER HOLMS. © VIRGILE GUINARD/COURTESY OF CHANEL

Brendan Fraser

Sam Hoare and Romola Garai

Gina Prince-Bythewood

Jamie Foxx and Angela Bassett

Danielle Deadwyler and Andrew Scott

Lily James

60 SECONDS WITH...

LILY JAMES

The silver-screen icon you'd like to meet 'Ava Gardner. She was a sensual, powerful actress who was curious about the world and withstood a lot of crap.'

A film you return to again and again is... 'Any of the great romcoms – *Notting Hill*, *My Best Friend's Wedding*... As you can tell, I'm a big Julia Roberts fan.'

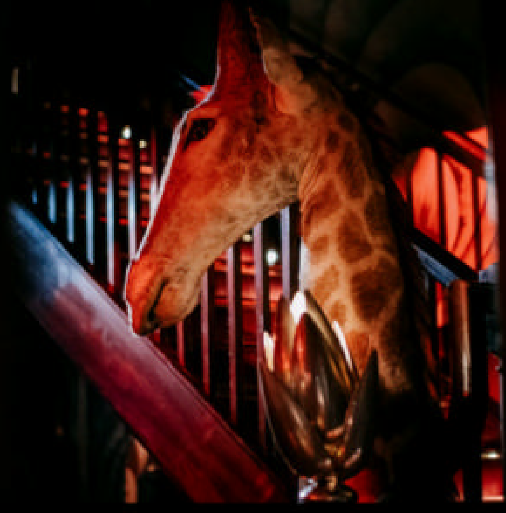
Whose performance makes you laugh out loud? 'Meryl Streep.'

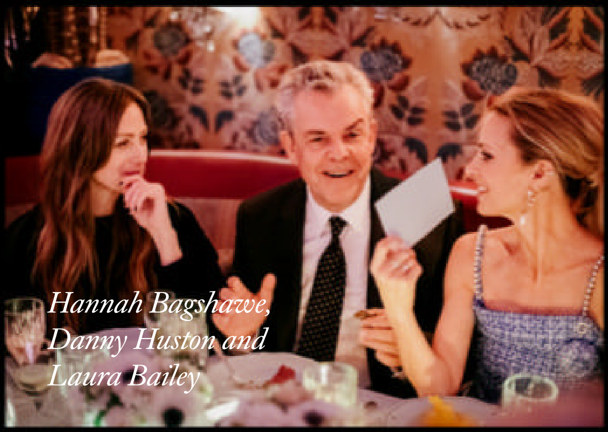
The drink that gets the party started 'Champagne.'

Alexa Chung

Tristram Hunt

Regé-Jean Page and James Norton




Hannah Bagshawe, Danny Huston and Laura Bailey

Charlotte Wells

60 SECONDS WITH...

AMITA SUMAN

The silver-screen icon you'd like to meet 'Meryl Streep. I'd like to sit down with her and say, "Tell me the secret to being that truthful when you're acting."'

A film you return to again and again is... '*The Notebook*. You can't fake chemistry.'

Whose performance makes you laugh out loud? 'Sandra Bullock.'

My secret to red-carpet success is... 'Energy. And a good glam team helps.'

Amita Suman

Antonia Desplat

Crispin Somerville and Helena Lee

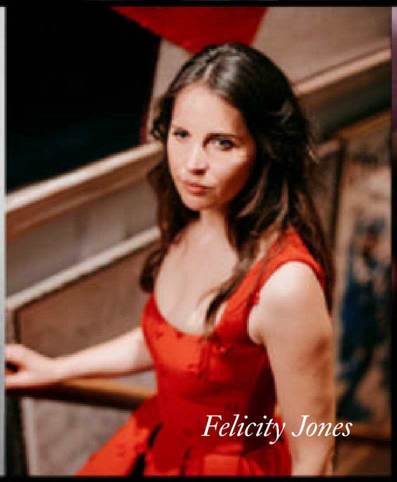
Minnie Driver

Martin Aleman and Emma Mackey

Jamie Foxx and Edgar Wright

Michelle Yeoh

Tom Sturridge



Felicity Jones

Joely Richardson

Charles Finch and Jemima Khan

Mark Strong

PHOTOGRAPHS: OLIVER HOLMS, © VIRGILE GUINARD/COURTESY OF CHANEL

Kris Thykier and Callum Turner

60 SECONDS WITH...

GALA GORDON

Whose performance makes you laugh out loud? 'Emma Thompson is extraordinary, on- and off-screen. That comedic timing...'

The drink that gets the party started 'Tequila.'

My secret to red-carpet success is... 'Having someone you trust with you, who can hold your hand.' □

Gala Gordon

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DAVID HOLMES—DJ PAULETTE—PRIMA QUEEN

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ESSENTIALS EDIT

DE MOI: A CATALYST FOR CHANGE AND CONSCIOUS BEAUTY

DE MOI by Demee Koch is a must-have Swiss purpose-led beauty brand in your self-care routine – a pioneer in the conscious beauty movement, creating multifunctional, results-oriented, clean, and cruelty-free beauty products that give back.

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DE MOI is personally led by Koch and supported by a team of passionate change-makers. It is adored by experts, influencers, celebrities, and royals worldwide.

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FASHION EDIT

MILAN FASHION WEEK POWERED BY HOME

HOME OF FASHION WEEK's event during Milan Fashion Week was held last February 2023 at the iconic venue Superstudio13 where fashion shows of high-profile designers like Valentino, Roberto Cavalli, and Alexander McQueen have been held. Executive Producers, Chona Bacaoco and Andréas Volkmar brought emerging and established designers together to create a worldwide family of raw and diverse talents. HOME's unique and revolutionary concept can often be very competitive and exclusive but primarily missioned to promote collaboration and inclusivity in the fashion industry.

PAMPINAY

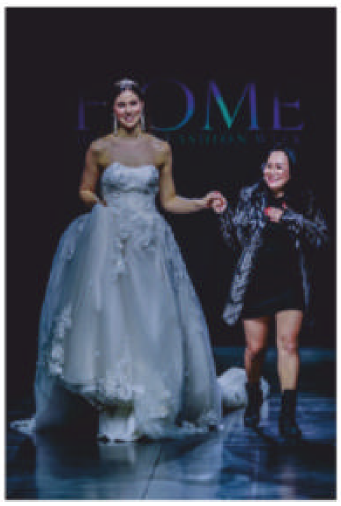
A modern Filipiniana clothing brand with flamboyant, splashy-coloured, and cutting-edge asymmetrical designs and prints, sharing Filipino culture expressed in funny ways as showcased in their LIMITED COLLECTION made from up-cycled materials. Pampinay is a beautiful collaboration between two amazing Filipino artists, mainly expressed through the paintings of Pamela Gotangco based in Zurich, Switzerland, and made even more beautiful through the creativity of Christian Belaro based in London. **Check out pampinay.com and follow them on IG @pampinay.**

RAYNIAH GREGORY

Rayniah successfully participated in the "Designer of Next Generation" program held by MM Milano and Chona Bacaoco as she showcased her first collection – The OCEAN, a collection of modern ready-to-wear evening gowns.
In her masterpieces, Rayniah transforms her own experience as a young cancer survivor into her maritime collection of colours, shapes, and feelings. Her gratefulness for her health fuels her creativity and passion for driving who she is. **Follow her journey at rayniahgregory.com and IG: @rayniahgregory**

MM MILANO

Launched their AW23 collection inspired by supernatural elements, embellished sequins, and hooded cloaks symbolising the spirit realm and the connection of mind, body, and spirit. The brand is committed to bringing ESG to the fashion industry, and they are able to do this through its team, partners, and global talent community. **Visit mmmilano-thebrand.com and follow IG: @mmmilano.thebrand for more designs.**



ARUNA GOUD

Aruna Goud, a renowned businesswoman, and Indian fashion designer made her debut of lavish collections for Fall/Winter 2023 in Milan. Her label brand Almara by Aruna Goud provides an exclusive collection of comfortable outfits while keeping in mind the fashion trends. She also has bridal couture that points out India's aesthetic value and rich culture. **To check out her work follow her on IG: @arunagoud_official**

BLESS BY BLESS

Bless By Bless is a labour of love, an untold story that goes beyond fashion, beyond collections, and beyond seasons. Based in Massachusetts USA, their latest collection showcased a limited edition of timeless luxury essentials, consisting of a minimal monochrome palette, luxurious fabrics, and asymmetrical silhouettes influenced by traditional African garments. **Join them at blessbybless.com and IG: @blessbybless**

ERIC BENDAÑA

Erick Bendana, a brand hailing from Nicaragua, has established itself as a leading force in the design of both fashion and fantasy costumes. His latest couture collection showcased his meticulous attention to detail, with carefully placed flora and feather applique, with indigenous motifs and his signature "Arte Pop" prints. The grand finale featured a breathtaking couture ensemble in the form of a heavenly bird, drenched in celestial tones and leaving a lasting impression on the audience. **Check out his flamboyant designs and follow him on his IG @erickbendana08**

Executive Producer: Chona Bacaoco, Andréas Volkmar | Co-Producers: Kubo Productions LLC, Sally Ernsberger | Creative Director: Michael Amazona Del Mar |Fashion Choreographer: Lokesh Sharma | Featured Designers: Rayniah Gregory, PamPinay, Aruna Guod, BlessByBless, MM Milano, Eric Bendaña | Models: MM Milano Agency, Sophie Models, Malanka Fashion Agency, Model Point Group | Hair & Makeup Team: Guiseppe Barra Team, Monique Cruz, Princess Miranda, Reslie Mundwiler | Collaborators: IXXIA Jewelry, Jojo Bragais Shoes, Giorgi Franco, AGC Wines, Anacleto Gaspi Cacayan| Advertising/Marketing: Walter Longo | Staffing & Volunteers: Fashion4Futures | Event Venue: Superstudio13 | Images By: Ram Eagle Photoworks

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Exclusive Interview with Wrong Generation

Mia Lloyd-Ellis
Founder of Wrong Generation
Enchanté Communication – London

Enchanté Editor's Pick - Wrong Generation Edition

1. The Shirt – Dusty Brown

2. The Shirt – Golden Tan

3. The Cropped Jacket – Forest Green

4. The Cropped Jacket – Navy

"Stepping back in time with Wrong Generation"

Wrong Generation is bringing back the flair – and flare – of past decades one suit at a time. In a world where trends come and go, Founder Mia Lloyd-Ellis celebrates the timeless elegance and attitude of the past, bringing it into the present day with her unique designs. Her suits are statements of individuality and rebellion, embodying the spirit of a generation that dared to be different. From bold colours to impeccable fabric quality, Wrong Generation is what all London cool girls are wearing.

Originally from Northern England, Mia is a Chelsea girl through and through. Moving to the vibrant British capital at the age of 16 she found herself surrounded by the eclectic mix of art, fashion, and architecture unique to Chelsea, home to some of the most iconic shops of past decades. Mia's creative passions were ignited as she enrolled into a degree of Styling and Photography at the prestigious Istituto Marangoni while working as a personal stylist on King's Road. Yet, in 2019 she decided to take her knowledge, experience and love for vintage styles and founded the fashion label: Wrong Generation. "Wrong Generation is a direct reference to how I feel as if I was born in the wrong decade. I've always felt like I've been older than my peers, not to sound clichéd but while people around me were gravitating to contemporary style-icons I found inspiration in Bridget Bardot. I'm fascinated by the boldness and vivacious air of the 60s and 70s," says Mia. The apple didn't fall far from the tree as Mia attributes her affinity for fashion to her ultimate style icon: her mum. "For as long as I can remember, I've rooted through my mum's and even her mum's wardrobe, looking for pieces that carry a sentimental value, but are equally made to last for years. I wanted to design something that would stand the test of time, and almost become an heirloom, something passed down to the generations to come," says Mia.

The debut collection launched in November 2021, consisting of 4 flagship pieces, each designed to the highest levels of quality in the UK using 100% British cotton velvet. Each piece is available in 12 colourways, inspired by the twelve birthstones. "My mum always said; don't dress for a crowd, dress in what suits you. Personally, I feel and look my best when I'm dressed in some sharply tailored suit trouser worn with a fitted cropped jacket, it's the perfect combination of simple yet stylish. My vision was to create something for the ultimate London cool girl, something they can easily throw on yet transitions perfectly from desk to drinks or dancing. It was very important that as a British brand, we keep the business as local as possible. I work with a wonderfully talented and experienced all-female team ensuring every Wrong Generation piece is one that can last a lifetime," explains Mia.

The collection featured four standout pieces, cut to flatter your form, and hone your style. From muted nudes and greys to bright and bold blues and pinks. The flare of the trousers and the lapels on the cropped jackets give a distinctive nod to the 70s yet are elevated through the sleek finish and cut Wrong Generation is known for. Later this year, we can expect linen, suede, and leather garments to be added to the collection Wrong Generation, as well as a selection of skirts, shorts, and a highly anticipated waistcoat.

Starting a new business – especially during a pandemic – is no easy feat yet Wrong Generation is off to a stellar start and has become a true celebrity favourite as seen on the ultimate cool girl Euphoria-star Zendaya as well as Billie Piper, Chloe Cherry and many more. Mia holds on to every moment both big and small. "Starting your own company, regardless of the industry comes with many ups and downs. This is why I focus on being proud of every step no matter how significant the win is. This is often how happy accidents happen. You don't need it all figured out. The more you think you do, the more you'll procrastinate and fear moving forward. Have courage and start now, even if you start small. Just go for it," Mia encourages.

Wrong Generation is the perfect blend of sophistication and edge, exuding an effortlessly chic vintage aesthetic. They offer timeless pieces that will take you from desk to date night and everything in between, the luxurious velvet suits are one to look out for in 2023. Inspired by generations past, designed for Generations to come.

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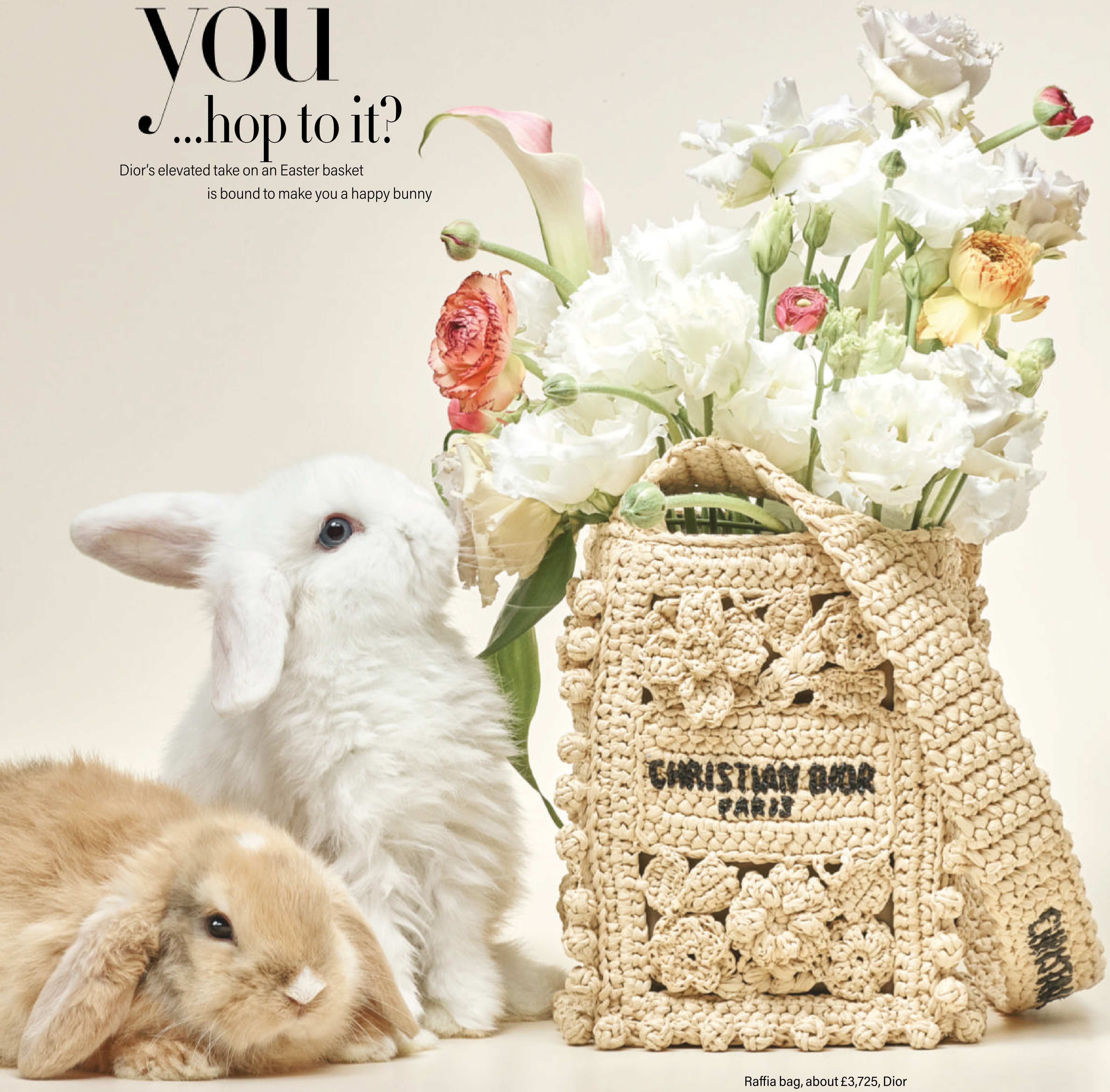
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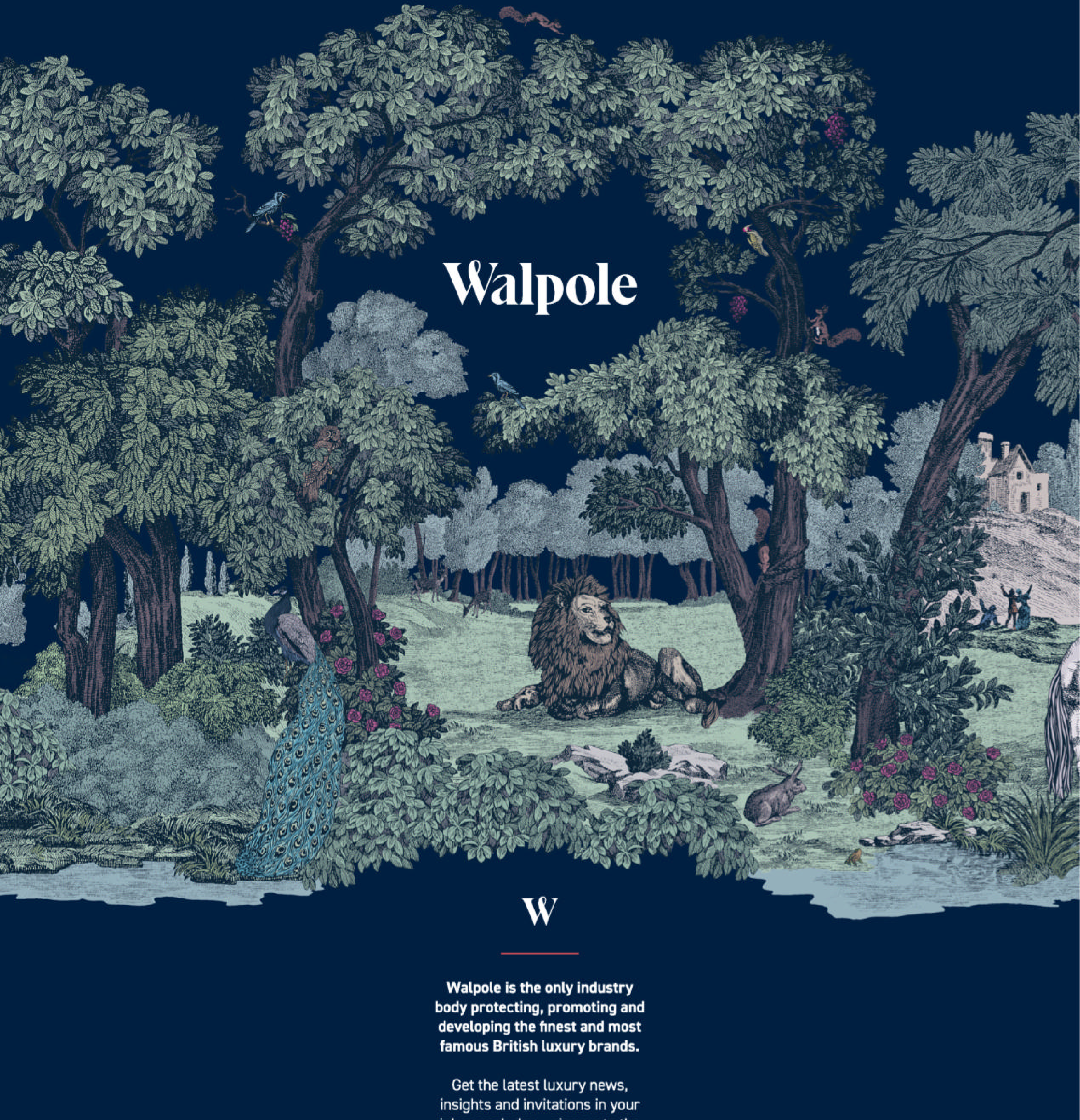

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